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School Operettas and Their Production

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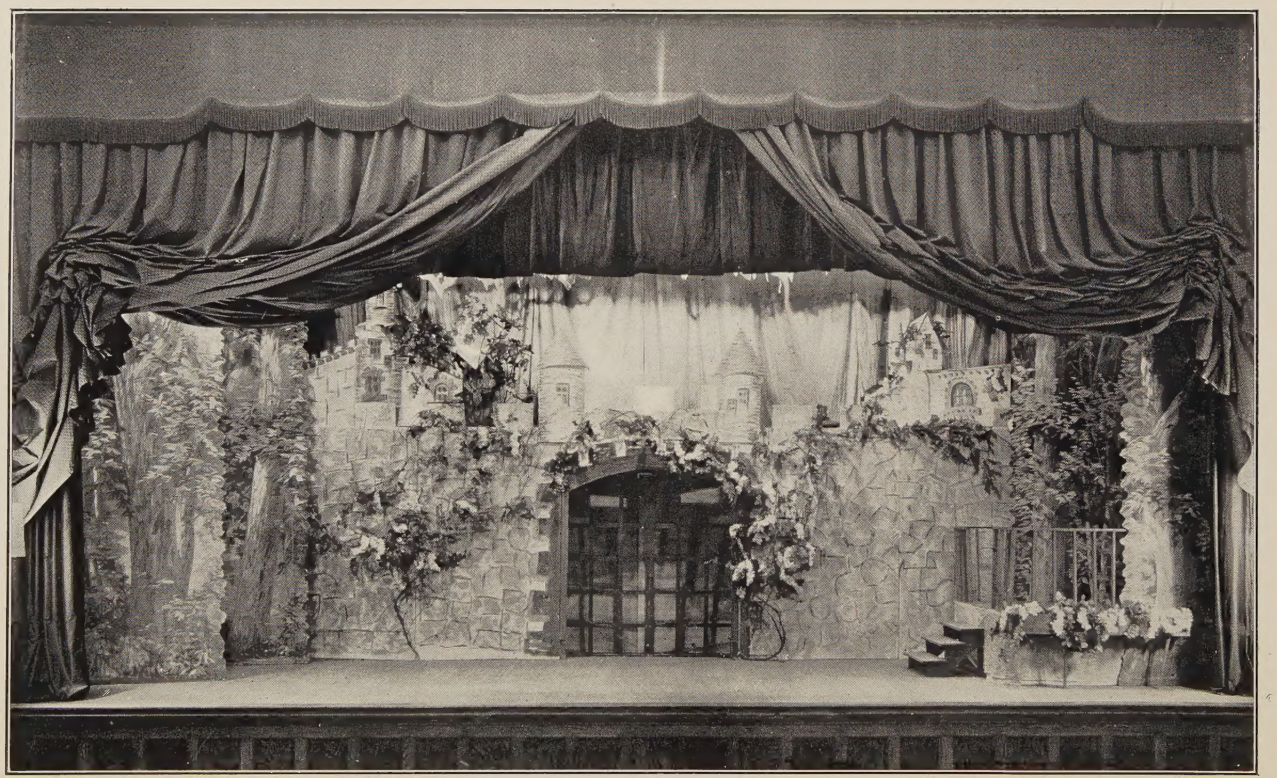

Scene of Act I, "Happy Jack"

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SCHOOL OPERETTAS

AND

THEIR PRODUCTION

By

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C. C. BIRCHARD & CO.

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PREFACE

In presenting this little volume the author is aware that it includes much material that is familiar to pioneers in the field of dramatic enterprise, but it has been prepared with the young teacher in mind, for the beginning supervisor of music, who finds it one of the many tasks of the year to produce a school operetta. It attempts to set down in a clear and simple manner the steps that experience has shown to be the most effective way in assisting beginners to approach with intelligence the production of one of the most popular activities of the school music department. It makes no special bid for the field of the professional, for there is nothing new, original or revolutionary in its content. Questions of a theoretical and controversial nature have been avoided, and in its place the purpose has been, when possible, to give some fundamental facts and examples to help those who may need some practical guidance. No attempt has been made to make it exhaustive; in fact it has purposely been made brief, to be quickly read by a busy supervisor.

Producing school operettas is a young and variable art, as those who have experienced it will testify. To write a manual on the subject at all is perhaps a kind of impertinence, since the arts are really unteachable, but sensing the need of a helpful treatise on the subject, and encouraged by a number of colleagues, this volume has been brought forth to aid the young director. If it can in any way give encouragement to the supervisor by making his endeavors influential in the school and community and even beyond, then its purpose has been achieved.

The author desires to acknowledge with deep appreciation the encouragement of Professor Karl W. Gehrkens, of Oberlin College, Dean Robert G. McCutchan, of De Pauw University, and especially Professor Philip D. Sherman, of Oberlin College, to whom he is indebted for valuable suggestions in the preparation of the manuscript; also, to the Educational Music Bureau, of Chicago, for helpful assistance.

KENNETH R. UMFLEET.

School Operettas and Their Production

CHAPTER I

Introductory

One of the most fundamental truths of life was declared when someone wrote that "perhaps the greatest amount of joy experienced in human life is the joy and happiness that comes from self-expression."

There is within the human being a most natural and dominating desire to express in some outward form the innermost thoughts and feelings, and instances of this instinct are to be found everywhere. Sometimes the expression has taken the form of architecture, painting or sculpture; again it transforms itself into literature, drama, or into music. There is no doubt about this desire being universal, for it is found to be characteristic of all ages, and is common to all races of people. History and literature abound in illustrations. Ancient Greece went to the theater for diversion; Rome declared a holiday in order to loose her emotions in the play; Mediaeval Europe staged her pageants for the love of expression in pomp and ceremony; one and all went to see life as it ought to be, and not as it really was. In our century we may observe many similar manifestations.

This instinct manifests itself very early in life in the make-believe play of the little child. Following the formless expressions of the play instinct in the aimless tumblings, rompings, and skippings of the very small child, the dance, the song, and the make-believe are the first steps signifying happy and healthy spirits. So powerful is this dramatic

tendency that the child not only transforms objects, but persons, including himself, into whatever his fancy dictates or his dramatic play demands. He spontaneously dramatizes his stories and songs. In an instant the small boy becomes a train, a horse, an Indian or a soldier. He whistles, puffs, leaps, flies like a bird, waving his arms with a spontaneity that amuses and fascinates. His imitative instinct, combined with his vivid imagination re-creates for him realistic fighting and actual battles. He not only goes through the typical motions characteristic of the activity engaged in, but adds many accompanying vocal expressions to satisfy his own ideal of completeness. The little girl very naturally plays house, imitating in a truly fascinating manner those manifold duties of true home life. These imitative and creative activities are beneficial to all young children. It is through this kind of imitative play that Nature cleverly and skilfully proceeds to educate the child long before the school begins its formal process of training and preparing him for the needs of life.

As these same children grow into maturity, this tendency for self-expression unites with the social instinct and forms one of the most distinct and outstanding characteristics of the adolescent. One of the most noticeable traits of youth is his desire for association in all his activities; there is that ever-present longing to perform in the presence of others, to seek the approval of the group. It is also at this time that emotions come into prominence and grow steadily into a powerful force for good or ill. Modern psychological thinking points out the need of careful consideration of this important behavior called emotion. Some recognized and safe outlet for these pent-up feelings of intense joy or unbearable pain must be found. Since many conflicting circumstances in our modern civilization tend to

restrain and suppress the voluntary expression of these emotions, it is all the more imperative that some form of expression be permitted and encouraged, more especially for the growing youth.

The same urge for self-expression, slightly modified by experience, is likewise evident in adults, but in a less active manner. Perhaps the passive form predominates, as evinced in the act of attending the game, the theater, the motion pictures, where the emotions of the scene are relived along with the players. This tendency remains throughout life and should never be suppressed, but rather should be allowed to expand under healthy and constructive guidance.

The two great impulses which actuate human life are the impulse of work and the impulse of play. Within these two potent impulses there lie unestimated accomplishments of both disciplinary and cultural value. Sometimes it is quite difficult to differentiate between the two, for any well-motivated activity is an example of work that blossoms into play, or of play that develops into work. The instance of the athlete is a familiar example and demonstrates how the play instinct causes the athlete to exert unlimited energy under the guidance of strict discipline.

All youth has a great store of energy and innate activity that is constantly seeking outlet. If this energy is not directed into correct and constructive channels leading to cultural and artistic ends, it is apt to become mischievous, destructive, and even degenerate in its effect. To convert this vigorous energy into worthwhile and valuable attainments is the problem that confronts all who have a vital interest in the training of youth.

At present we are in the midst of a strong movement toward the extensive use of dramatic forms in our schools.

While in some of our more progressive schools dramatic work has been carried on for many years, a wave of enthusiasm has developed to such an extent that even in remote country districts new meaning is being found in Hamlet's exclamation "The play's the thing!" Educators have been awakening to the fact that the dramatic impulse is so fundamental in the make-up of children that it must be liberally utilized in the educative process. They are beginning to believe with Professor Peter W. Dykema that in varying degrees "Every child has in him the making of an actor, a singer, a dancer, an artist — in short, he has a lyrical side to his being."

As we look back into the past, most of our educational efforts have been considered sufficient if they have properly attended to the intellectual side of the pupil. The emotional elements, which in reality are far more important in determining character and action, have been left to shift for themselves, practically unguided. We have been centering our efforts on training the intellect rather than the emotions, yet the greater part of mankind lives, and is guided by emotion. It is said that practically all the actions of the present generation are traceable to an emotional source, and, in view of this supposition, the neglect of emotional training is a serious fault in our educational system. It is the opinion of many that dramatic activity will serve as an emotional outlet, an excellent safety valve for the young. The young amateur who suddenly throws himself into a wide range of emotions, with successive and varying moods, no matter what his mental state may be, cannot fail to take with him into everyday life a certain percentage of new emotional experiences. As a result of acting in the right kind of play, ethical and moral thoughts and actions are permanently assimilated. Dramatic work with children

should emphasize this side of the work, along with the training of good habits, graceful manners, and proper customs. Moreover, in our schools and in our life we fail to recognize adequately the educational power of joy — the joy of refined and edifying leisure activities. Our education seems to have run to brains, giving slight regard for the feelings. It has been slighting the heart, the imagination, the creative and dramatic nature of the child, striving more to place the hand, the manual arts, in the educative process. As we learn by doing in the manual arts, so must there be opportunities provided to call into activity those natural impulses out of which play and art are developed.

Of all the arts, those coming nearest to the child's first instinct for individual expression in play are the dramatic arts, and the lyric arts — those that require action, and those that require vocal expression. These very same natural impulses are the basis for the richest form of artistic expression which we have today, — the music drama. In this combined form we have the union of lyrical poetry as in song, the story element as in epic or narrative poetry, and the ritual element, the acting. In addition to these there are still other elements of expression which make the music drama the most complex as well as the most impressive human expression.

The music drama and the opera have been with us for years as an established form of artistic expression, but it has been of comparatively recent date that the operetta, the school operetta in particular, a form of the opera in lighter vein and less strict in form, has developed. Like many of the art forms, the opera has come to us from Europe, and although it has been with us for many years it has been only in recent times that America has had leisure and interest enough to encourage and adopt this form of expres-

sion as its own. Along with the development of music in the public schools and with the growing interest in opera, there has grown up a form of expression very similar to the music drama. I refer to the school operetta, which has become so popular in our public schools as a medium of expression and entertainment. This one division of public school music has grown so extensively that practically every community in this country has been affected. Perhaps we can say there have been as many as three reasons for the spreading of this popular type of entertainment in our schools. Innumerable times it has served to aid the music department in securing much needed equipment, as well as to satisfy the demands for home-talent entertainment. Then, too, it has been the medium for giving vent to that natural craving in youth for self-expression through singing and acting, and it is just this one thing that we need to foster and defend. The school operetta furnishes a proper opportunity to enlist that fascinating childish exuberance, that childish make-believe, that childish delight in pomp and ceremony. The operetta is one of the best means of utilizing the fundamental dramatic instincts that are characteristic of childhood — the play instinct, and that impulse toward self-expression through singing, gesturing, and dancing, that is inborn. It is quite a commonplace that the child learns, at first altogether, and later quite largely, through play. Gesture and dramatic representation are more fundamental forms of expression than ordered speech.

The operetta invites the teachers of the arts and crafts, the teacher of dancing and gymnastics, the teacher of literature and dramatics, as well as the teacher of music, to utilize material gleaned from the folk culture of the past, as well as material of modern invention, to express the larger emotions of the audience. The operetta is a compound

work of art exhibiting a coördination of the labors of several different artists with distinctive talents, each of whom employs his own distinct medium of expression. Thus in a single operetta there are called into conjunction the diverse arts of writing, acting, dancing, painting, sculpture, decoration, music, and illustrative illumination; and each person who supplies any of these separate elements to the completed whole may be ignorant of the other parts, as well as of the whole. If the final product is to be worthy of merit, some one must be selected to unify the efforts of the group, and assume the necessary responsibility.

The wave of enthusiasm for the school operetta, which in many places has been untempered by reflection and knowledge of the problems connected with its presentation, has in many cases put the real values into disrepute. And it may be that the newcomer into the public school has become a victim of the fad of giving an operetta, either for the purpose of directing attention to himself as one who is "doing things," or to extract a sum of money from the public for badly needed equipment for the music department after the school officials have frankly refused a reasonable request. As in all subjects that are occupying the time in public schools, school executives are challenging each subject to prove itself worthy of a place in the curriculum. They have a right to question, and that gives us an opportunity to answer, after having made a careful study and evaluation of the subject.

To prove our contention for the benefits to be derived from the school operetta, let us begin by distinguishing the two values — its value as work, and its value as play; or in other words, the disciplinary value, and the cultural value; or again, its value as a means of preparing the young for refined and recreative leisure, as well as for methodical

and effective labor. We have come to recognize the importance of educating people, especially the young, for the humanizing recreations and avocations of life as well as for the imperious, bread-winning vocations which they must follow. Our minute subdivision and specialization of industrial labor make it more and more impossible for man to find adequate self-development through his work. Therefore, there is a necessity for the study of ways and means to find it in leisure and recreation. The twentieth century has developed an economic and industrial order which involves the ethical bankruptcy of work. Those who are studying the problem seriously are advocating a training in some artistic endeavor to give respite from the monotony of daily existence that is so characteristic of the modern factory, in order to allow a rightful growth of spiritual values in the individual.

Moreover, of all the non-athletic activities that enlist the pupils of any school, the subject of dramatics is certainly the most important. In view of the fact that athletics is administering to only a few, educators should welcome an activity which will include that other large group, who are in need of some vehicle of expression. Participation in any dramatic production trains the pupil in leadership, cooperation, and coördination. It teaches the importance of responsibility, and the crime and disaster of indifference. The fundamental qualities of efficiency, execution and persistence are gained as well as coördination of mind and body; the development of imagination and vision are acquired by the participant. The value of the part to the whole, organized activity, and the economic division of labor are learned; beneficial self-analysis, concentration, preciseness, orderliness and system complete a phase of work which is of value in any vocation.

The value of amateur acting is inestimable. It teaches one to face an audience, to be composed and conscious at the same time of the trend of thought, of the lines, of the characterization, and of the audience. The training for the part has included memorization, voice placement, control, quality and projection. To act and speak with ease, while conscious that a large and critical audience is staring at you, demands a sensitized physical control over voice and body. Although the technic of the stage is specific, and is not applicable to many other lines of work, the training in speech fundamentals is a valuable acquisition to anyone. The development of bodily grace, control and self confidence, gained through performance, will result in a social ease that will be of great advantage to the individual. The actual memorizing of pure and beautiful English not only enriches the vocabulary, but many phrases and even sentences are carried over into everyday life.

Again, the understanding of a part demands great visual imagination. Acting requires shrewd appreciation and observation of human beings and life. And in the character study a sympathetic understanding of human beings is learned. The portrayal of characters which possess instincts, emotions and thoughts foreign to the actor inculcates in him an appreciation of these characteristics. Not only mentalities and emotions, but habits, manners and customs are assimilated as a part of a cultural background.

There is a coming realization on the part of educators everywhere that we must do more correlating in our educational processes. It is true that there have been some attempts along this idea, but they have in most cases been forced and ineffectual. In the operetta that is thoughtfully produced, the child will be led to see his subjects of art, music, English, dancing, home economics, physics, and shop

work in a new light when they have helped towards the accomplishment of some worthwhile project. There is no more effective way to teach history or to instill patriotism than through the presentation of an historical or patriotic operetta. Many more of these could be used if they were available.

Criticism has been directed towards our educational institutions with the accusation that a large portion of study is only theoretical, and the execution and application of the knowledge gained is either left until a later date or else it takes form in some extra-curricular activity. The school operetta may be regarded as an extra-curricular activity, but if interest leads to achievement through work that is not only pleasant, absorbing, and recreational, but develops a training and a preparation for life which cannot be learned from books, then we offer such training as sufficient justification for spending time in such outside activities.

To every progressive and ambitious music teacher in the schools, the operetta presents a welcome motivation for the music department, and at least once a year the responsibility of producing one presents itself. It is a real undertaking, having its accompanying strain and stress, and trying situations, but there is perhaps nothing in all school music so universally enjoyed by pupils and patrons as a well-staged operetta, and after it has been presented there is a certain degree of satisfaction in knowing that the music of the school has functioned in the life of both school and community.

The rapid spread of the popularity of the school operetta has created many works both meritorious and mediocre. There are a few worthwhile ones modelled after the ideals of Gilbert and Sullivan, but the majority are far from being ideal examples of literature and music. The texts are

shallow and lack real literary value, and the music is conventional, often dull and sentimental. Perhaps we should not be too impatient with this new phase of school music, but look forward hopefully to the time when our most gifted composers shall express themselves in this medium. In the choosing, the utmost care should be taken, for music supervisors have a tremendous power for good at their command, and the education of the taste for the best should be considered as an imperative duty. When the supervisor demands the best in school operettas and will be satisfied with nothing less, the composer and publisher will unite and answer that demand with works of genuine merit.

The writer does not presume to set forth in the following pages, by rule or formula, all the requisites in the production of a school operetta, for the success of any supervisor or teacher in the capacity of stage manager depends largely upon the personal equation. But it is believed possible to enumerate at least the principles on which a good stage production is based, and to make generally available some of the elementary points of the technical knowledge vitally necessary to the average supervisor who finds himself engaged in such an activity. To this end the following chapters are written.

CHAPTER II

A Preliminary View of the Problem

The operetta, similar to the opera in form, color and action, is a combination of many arts, all of which contribute their part in conveying the meaning of a story to the audience. The three mediums through which the spirit of the performance is conveyed are (1) sound, achieved by means of spoken lines, and vocal and instrumental music; (2) movement, accomplished through acting, dancing and grouping; and (3) color, portrayed through the medium of light, costumes and scenery.

The factors that go into the making of a successful operetta production are many, perhaps more than may at first be apparent, therefore a comprehensive survey of all the elements entering into such a production in any community or school would resolve itself into the gathering of information regarding the following very necessary points: —

Available Characters and Performers.

Since the principal characters in an operetta do both singing and acting, a possible limitation presents itself, because this combination of talent makes extra demands upon those persons. It therefore becomes the immediate duty of the director to "spot" those who have some indication of this twofold talent. Such candidates must have the ability to sing pleasingly, with that added quality of strength sufficient to be heard over the footlights, especially when an orchestra is to be used for accompaniment. Pupils with such voices are usually quite scarce in the average high school.

The scarcity or abundance of such voices should be one of the points to be considered in the choosing of a suitable operetta. Of equal importance are the dramatic possibilities of the persons who are being considered. You may not have seen them act in a play, or heard them sing alone, but if you will carefully watch their natural reactions to the usual activities that happen during recess periods, you may be able to make a fair estimate of their abilities along that line.

Too often the real importance of the chorus group is overlooked with the assumption that anyone in a group of extras will do for the chorus. The chorus should get more consideration than this, for it is often just this group with its lively action, colorful costumes, and snappy ensemble singing that really makes the production all the more successful. It is usually customary to combine the girls' and boys' glee clubs to carry this part of the operetta, since they are trained organizations. In some schools an operetta club is organized separately, its sole objective being the production of an operetta.

A chorus need not necessarily be balanced equally between boys and girls. Since the boys' voices are the stronger, a group with fewer boys than girls will give a satisfactory balance of tone. So far as appearance is concerned, equality of numbers is immaterial. The number you are to have in the chorus should be carefully considered and determined by the amount of space available, remembering that room is needed for the movements of the chorus. Allowing plenty of space for the necessary dramatic action adds materially to the effectiveness of the part played by the chorus.

The accompaniment facilities should also be carefully measured. The use of an orchestra to accompany the singers complicates the whole problem, and should not be

attempted by an amateur director unless the orchestra has had some practice in following soloists, and can be made to play so as not to overshadow the singers. In children's operettas an orchestra is impractical and cumbersome as an accompaniment. If desired, the orchestra can be used in the overtures, for the marches, drills or dances where there is no danger of the volume of the orchestra interfering with the voices. It is better to use a good and capable pianist who can play full chords in supporting the chorus, and lightly for the solos, than to undertake a production with a young, inexperienced orchestra. The addition of one or two violins will give added volume to the tone and yet be flexible enough to be handled easily.

Available Accessories.

A suitable place to give the operetta is our next consideration. This one thing often is the biggest discouragement that confronts the amateur. With each succeeding year, as new and improved school buildings are erected containing auditoriums with adequate stage equipment such as scenery and lighting apparatus, this problem will be less discouraging, but there are still many places over this country where these things must be taken into account, since the lack of them means added effort to meet the handicap. Some of the questions to be answered in this preliminary survey are: Is the stage large enough? Are the exits handy and large enough to accommodate large groups like the exit of a whole chorus? What are the dressing room accommodations? Are there adequate fixtures in the stage loft from which to hang scenes or drops? Can any of the present scenery be used for future productions?

Take a look at the stage lighting, the footlights, the overhead lighting and the spotlight equipment. If these are

lacking, some provision must be made to install such aids either by buying, borrowing from some local theater, or by a temporary homemade construction to be made by some capable student.

The question of properties usually does not present a real problem, yet it should be considered. Costumes present a more difficult problem, and it must be decided whether they are to be made, borrowed, or rented. Renting costumes seems to be the easiest method, but it is expensive. To make costumes is not only less expensive, but it is more satisfying from the educational point of view. Time and ingenuity on the part of a few can produce very effective results in homemade costumes. Many directors rent the principal costumes and have the others made for the occasion.

Available Assistance in Rehearsals, Staging, Coaching, and in the Performance.

We have known of supervisors putting on an entire performance with little assistance, but such an undertaking sometimes leads to a physical breakdown and therefore defeats any gain. There are ways to gain aid and coöperation from other departments of the school that will help to give a more finished performance. When other departments aid, it gives them all a participating interest in the project. The public speaking department can help in coaching the lines; the physical training department can be asked to help in the dancing scenes; the art department enjoys designing special scenery; the English department may write publicity articles; the domestic arts department may lend aid in costuming; the manual training department can build scenery frames and make properties, while boys from the physics department may take keen pleasure in working

out the lighting effects. A note of warning is given to the supervisor to approach the heads of these departments with the utmost tact. Each department has its own aims and regular plans for the year's work. To ask them to stop their regular planned work to contribute to your "show" is much to ask, so careful forethought on the entire procedure of asking their assistance is advisable. One should never fail to make public recognition of these contributing departments on the house programs. This creates better feeling on the part of all, and insures coöperation for future productions.

Of more importance perhaps than the factors mentioned above is the director, who is in reality the initial source of the entire project. And so let us consider those qualities that are necessary to insure a successful director.

In view of the purpose for which this little book is written — to aid the amateur — an exhaustive list of qualities would be confusing, discouraging and therefore superfluous. In general it can be stated that the director must possess in a fair degree those personal traits that are advantageous in any profession. Although enthusiasm is quite necessary, it must not be deemed alone sufficient for the task. The director must be energetic, and inspiring; he must practice impartiality to all; he must be gentle but firm in all efforts; he must be tactful, cautious and diplomatic; he must be patient, understanding, and broadminded, and possess an intuitive sense that will instinctively do the right and natural thing.

The director must have ideals and a creative imagination to visualize the goal to be attained, but there must be that additional element within his make-up that will cause them to be practical ideals. A developed judgment is also needed, for decisions must be made and carried through. The

director must have that quality called "good showmanship" which is the ability to see things from the viewpoint of the audience and the resultant effect. Since there exists a certain relation of costs, expenses and receipts, our director should also have some business ability.

In order to possess a fund of reserve knowledge for such undertakings, the director should familiarize himself with color and design, scene building and painting, lighting, stage managing, costuming and make-up, in addition to his supposedly adequate knowledge of music. He should know the principles of stage movements, the effects gained from pictures and grouping, the value of tempo, and the distinction between comedy, farce and tragedy, and when to employ them. He should know the effectiveness of the dance in creating moods, and how pantomime aids the understanding of the story. It is not necessary for the director to have been an actor or a singer himself, although some experience along these lines is of value, but his appreciation of all the factors that are necessary to good acting and singing should be quite definitely developed, and he should recognize the value of good diction, correct voice placement, and thoughtful interpretation.

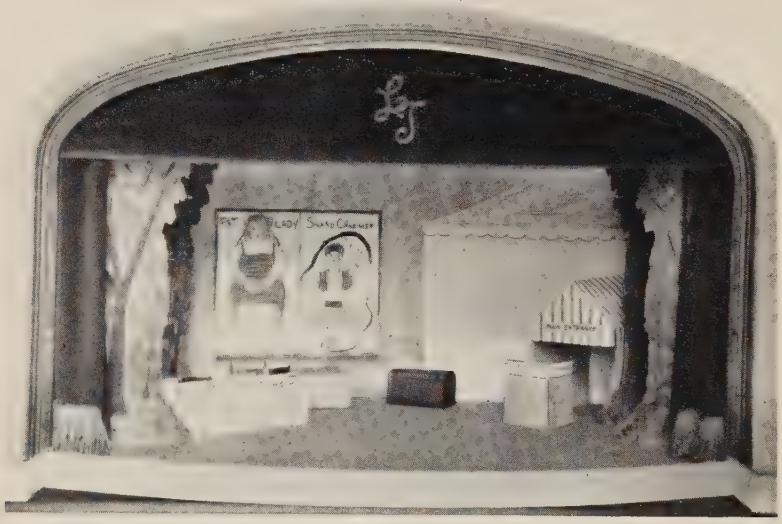
Further, the director must never lose sight of the fact that all those who are assisting him must be paid in some manner, something must be given for the time and effort expended. In amateur productions no one expects to receive any pay in the form of money, but an agreeable time is desired, and an instructive experience and a public recognition of some kind is expected. Therefore, the director must make the rehearsals pleasant, and develop a spirit of friendliness and coöperation within them. He must be able to encourage and to make constructive criticism. A cheerful attitude toward the performers, and a sense of

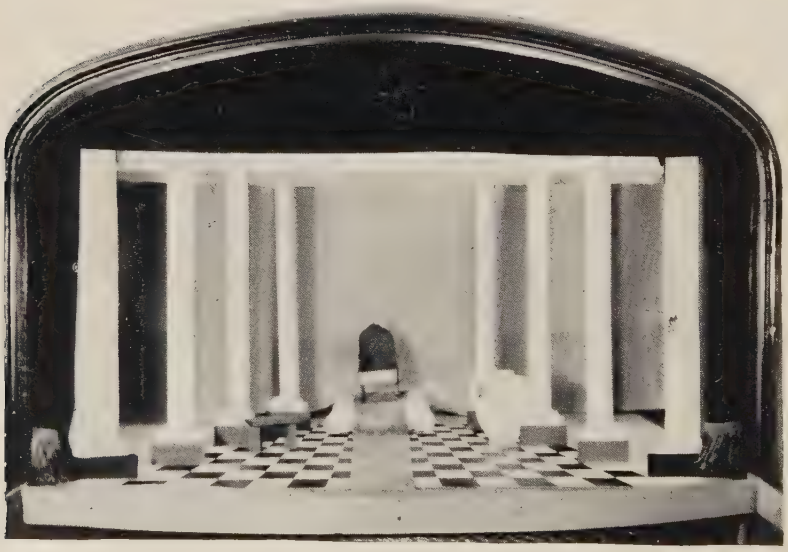
humor to assist in relieving many trying situations are assets of supreme importance.

Quoting Professor Gehrkens from the chapter on Personal Traits in his authoritative book, *Essentials in Conducting*, the first element in leadership is "undoubtedly confidence in one's general ability and in one's knowledge of the particular subject being handled;" the second element is "the power to make oneself understood, that is, clearness of speech and of expression;" and finally, "a tremendous love of and respect for the thing that is being done." Summarizing these three elements again he says that "the sense of leadership consists, then, of a combination of self-confidence and poise, clearness of speech and expression, and enthusiasm for one's work."

Finally, in brief, a fair knowledge of play production, a passion for carefully worked out details, the possession of health and physical endurance to stand long hours of rehearsals in addition to the carrying of a regular schedule, a genial optimism that will counteract any impatience, a tact that anticipates difficult situations before they are encountered and has a dignified solution for them, an ability to enlist the interest and coöperation of all other department heads as well as the school executives, and a genuine willingness to award each a fair share of the glory in the success of the operetta — all of these are things to be considered by the supervisor of music in estimating his own capability for the task.

EXAMPLES OF MINIATURE SETTINGS





CHAPTER III

The Selection of an Operetta

After making a careful survey of the facilities for the production of an operetta, the next problem is the selection of a suitable operetta to meet the requirements of the situation. Here arises the question of fitness of purpose and the patronage expected, and in answering this the supervisor must use his own judgment, for requirements and standards are diverse and varied.

While one can only suggest with a certain sense of diffidence, it is believed that there is one principle, at least, which should color and shape all the work of selecting the right kind of operetta for school children. We must not forget that all we do in the name of the public schools should aim towards a certain educational value that will be above question. Therefore, our first admonition is to select an operetta worthy of serious production, one that will enlarge the interest in life itself, that will instruct and deepen the sympathies, and lead to a better insight into the motives of men. The raising of the standard of any dramatic undertaking, from an educational standpoint, is a worthy end for which any teacher should work.

Of the many hundreds of school operettas available there is an increasingly large number that are worthwhile. Unless one has already made a selection, reference should be made to the many selected lists of the publishers, or by studying lists made by persons capable of judging such material. A list has been appended to the present volume,

with a few indications as to the kind of operetta and its suitability for the various types of school groups.

Here are a few more obvious considerations which should enter into the choosing of an operetta:

1. The kind of group producing. (a) The age: — children in the grades; junior high or senior high school students. (b) The training and ability of the group. If the group has taken part in a previous production, they can present a better one the second time because of the previous training. If you are to deal with beginners only, guard against your ambition to give a pretentious selection. It is not good judgment to attempt a Gilbert and Sullivan type, just to make a pretentious showing. A good performance of a simple operetta well trained and tastefully staged is far better than an inferior production of a difficult one.

2. Remember your prospective audience in the choice of an operetta. Try to give them something that they will like, and at the same time lift them in their appreciation. One is apt to want to produce operettas that appeal personally. A correlation of time of year and season are things to be considered. (Historical subjects are acceptable to almost any audience, and more of them should be written.)

3. Consider the benefits desired. For entertainment or pleasure only; for money, as in a special benefit; to motivate the music department; or only to satisfy the personal vanity of someone.

4. Production considerations. Place of staging; size and equipment of stage; lighting and scenery facilities; property and costume possibilities. The simplicity of the stage setting and its effectiveness are important things to consider in the selection of an appropriate operetta.

5. Payment of royalties. A very few operettas require a payment of royalty in the real sense of the term, but most

all of them require a certain number of copies to be purchased corresponding to the number in the cast. Orchestra parts are usually in manuscript, and are rented from the publishers on the basis of a month.

An estimate of the probable expense, together with a consideration of the patronage, should be made when choosing the kind of operetta. Any operetta will cost, but there are some that are more expensive to produce than others. Estimate the probable audience from other paid gatherings in the community, and the interest and coöperation of the school patrons. Do not count every available seat in your auditorium as sold. It is best to be conservative in your crowd estimate, rather than too optimistic.

A list of items to be considered in the cost column:

1. Royalties and score copies.
2. Stage sets.
3. Costumes — rented or homemade.
4. Printing and advertising.
5. Electrical fixtures.
6. Make-up.
7. Miscellaneous items.

In reviewing an operetta, it is suggested that the reading of the words, including the lyrics, should precede the playing of the tunes. This is not easy for the supervisor of music, who is naturally interested in the musical part; but so often the melodic setting camouflages the inferior type of the libretto and lyrics and one is misled by the music. See that the lyrics have the distinguishing marks of good literature. Do they appeal to the imagination? Have they true dramatic value? We can, I think, as an ideal, insist that the verse have in it the genuine worth of poetry. The dramatic situations should be free from unduly emotional conditions. Such situations, when introduced, should be

within the comprehension, if not the experience, of the young people who are to enact the parts. All questionable situations or lines are better left out. Humor is an important element, but see that it is of the right kind.

Select an operetta that will give fairly equal opportunities to each of the principals, and try to avoid any "star" characters. It is better for many reasons to have several main characters. The emphasis should be upon the operetta itself, thus avoiding any feeling of individual importance that sometimes develops among adolescents and handicaps the director. No adolescent should be allowed to carry too heavy a lead. There is always a risk of straining the voice, and if we supervisors are to maintain that ideal of duty in the public school which is to preserve the voice and not overstrain it during this period of readjustment, then we must not overtax any voice in the cast.

Last, but tremendously important, of course: Is the music good? Presuming that the training of the music supervisor has fixed a high standard in this respect, further comment upon this is needless, except to remind him that the voice parts should be confined to the range of notes within the staff. If the composer has written beyond this range, then some changes should be made in the interest of the immature adolescent voice.

Supervisors usually review several operettas when making their choice. The following outline is suggested, which, if filled out when the operettas are reviewed, will assist the supervisor to compare them quickly, and may serve for reference at some future time.

1. Name of the operetta.
2. Composer and librettist.
3. Publisher.

4. Number of acts.
   Number of scenes.
5. Style (Dutch, Indian, Spanish, American, Colonial, Fairy).
6. Length; approximate time to play.
7. Suitable for what grades.
8. Degree of difficulty.
9. Number of male singing parts.
   Number of female singing parts.
10. Number of additional characters that have speaking parts only.
11. List of the cast of characters with the type of voice required.
12. List of principal characters with number of solos and number of speaking lines.
13. Brief sketch of the scenes.
14. A short synopsis of the story.
15. The most difficult solo.
16. The most difficult chorus.
17. The most difficult dramatic scene to rehearse.
18. Total number of choruses to be learned.
19. Possibility of simplification.
20. Possibility of elaboration.
21. Brief description of the costumes required.
22. Personal comment.

CHAPTER IV

Organization

The staging of an operetta includes so many details concentrated into one production that it is practically impossible for one person to handle everything in the most effective manner. Consequently, certain of the tasks should be set apart and assigned to persons of acknowledged abilities. This requires the formation of an organization of assistants to aid in the execution of the project.

Even in the small school system, perhaps it is wise, in order to lend dignity and seriousness to the operetta club, to formulate an organization according to the usual custom by drawing up a simple constitution and choosing officers for it. A well planned organization gives prestige to the group and definitely defines its policies to its own members.

The Director.

In all organizations of this kind, there must be a central head called the general director. Because of the peculiar complexity of the operetta and its dependence upon the musical organizations of the school, the music supervisor is the most logical person to automatically assume this central office. On this person rests the main responsibility for the success of the operetta, and so his word must be law at the rehearsals. Any successful director will consider and welcome helpful suggestions from his crew of assistants, but at the same time he must not abate his authority for an instant, and his final word should be accepted without argument. He should fortify himself with a thorough knowledge

of the operetta to be given, master the vocal and orchestral score in detail, and have a very clear conception of the properties, costumes and scenery to be used. It is his duty to blend into a homogeneous effect all the intricacies of lighting, scenery, costumes, the orchestra, and the different personalities of the cast, just as the conductor of the modern orchestra, although playing no instrument himself, coördinates the contributions of a hundred players into an artistic whole, regulating the tempo and commanding every variation in the emphasis. This assuredly demands a most capable person, and anyone contemplating such an undertaking for the first time should look well into his own capability and measure the strength therein. This general manager (who must act in most localities in the dual capacity of director-manager), besides having a cultivated musical sense, should have some acquaintance with the fundamental principles of good acting. In addition he must possess that faculty of imagination that will see the whole thing from beginning to end, and shall have a personality that will make it easy and enjoyable for others to carry out his clearly stated plans.

Division of Duties.

Since the duties of staging even a simple production are intricate and manifold, it is wise to make a division of them. A business manager, stage carpenter, property master, costume mistress, electrician, make-up artist, and a prompter should be appointed to assist the manager-director. Believing that even in the giving of a school operetta it is the supervisor's duty to train the boys and girls under his guidance in every possible way, these positions of responsibility can be given to high school boys and girls. Trustworthy students can fill these positions, often with an unusual degree of satisfaction. In addition to the material

help these young people will give, there are other values to be gained. Besides a certain responsibility that is valuable, it creates an interest in the project, and it has a distinct educational value to the pupil as he progresses from the original idea and design to the completed object. The contribution of these people to the production should always be recognized and acknowledged by placing their names on the house programs. They are entitled to as much credit as some of the minor principals.

Business Manager.

The duties of the business manager consist of such matters as arranging the advertising (see Chapter 13), getting out press notices, printing programs and tickets, handling the sale of tickets, managing the ushers at the performance, and paying the bills. This individual should be an active person with plenty of energy and business ability. It often happens that such a person is selected to be either the editor or business manager of the high school annual, and it might be well to consider the same person for this task.

Stage Carpenter.

The duties of the stage carpenter are to make, set up and shift scenery; raise and lower the curtain; in fact, all the mechanical side of the production. He should have several helpers to assist him. Go to the manual training teacher for advice on whom to secure for this place. He ought to be able to suggest the names of a few boys who are original, energetic and dependable. As an aid to a thorough understanding of all the demands of the various acts and scenes, the manager and stage carpenter should confer with each other and draw plans for the scenery. The making of a miniature model of the scenes will repay the effort and will

crystallize the ideas. There is nothing more sure to gain the immediate and enthusiastic interest and support of a boy than the act of taking him through all the plans to be accomplished.

Property Man.

The property man provides, cares for, and places in the proper place for use, those articles needed in the play. Sometimes this task requires much ingenuity on the part of this person, in the task of either making or borrowing the necessary properties. The property man should have the qualities of promptness and reliability.

Electrician.

The electrician, perhaps a boy from the physics department, must have a dependable knowledge of electrical wiring and current load, in order to guard against possible accident, since carelessness in this matter may cause disconcerting situations. One person should be assigned to the switchboard and be thoroughly familiar with its scheme and how to replace burnt-out fuses. A light plot, showing carefully every detail of the lighting plan, should be made so as to avoid any vagueness concerning the exact effect desired.

Costume Mistress.

The costume mistress should be someone who is trustworthy and careful. Besides helping in the dressing, she should always make it her duty to examine each character's costume before an entrance on the stage. If the costumes are to be made, it is her duty to collect designs and to decide on the right kind of materials, and perhaps cut out patterns. If the costumes are rented, her duty would be to

take measurements for the order, and to check the costumes, when received from the costumer, when given out to the characters, and when they are returned.

Prompter.

The prompter should be regarded as an assistant to the director, and can be a valuable aid during the rehearsals by relieving the director of that tiring responsibility of prompting when there are many details coming up to distract him. This person should be chosen with care. A girl is most desirable because of the soft voice. She should have a clear and distinct enunciation and be able to whisper loudly. During the performance the prompter should be quick and alert to all that is going on, should follow the score and be ready to supply the necessary words or tune in case of a slip of memory on the part of the amateur. The position of the prompter should be down stage on the side where she is most needed so that the voice will project upstage rather than into the audience. Constant attendance at rehearsals will school the prompter in the pace and manner of the characters. It gives the director, who must be in the orchestra pit, a certain feeling of security to have an alert prompter behind the scenes prepared to steady any weak spots in the performance.

If the amateur director will recognize the importance of a carefully planned organization and work toward that end, he will find himself quite well fortified to proceed to the final purpose.

CHAPTER V

Choosing the Cast

The various demands peculiar to the operetta make it most imperative that the supervisor have in mind certain possible candidates even when first making the choice of an operetta to produce. This preliminary forethought will aid very much in the choosing of the right kind of operetta. It is suggested that the supervisor withhold these names until after the formal tryout has been held in order to avoid criticism. Students like tryouts, and even though the supervisor knows what people he wants for his cast because of their previous work, he will find it unwise not to hold tryouts.

The Aim in Choosing.

The aim in selecting a cast of characters for an operetta is to select pupils who will look the part as nearly as possible, who have pleasing voices sufficiently strong to be heard over the footlights, and who have some dramatic ability either developed or latent. The selection of persons who look the parts implies a careful study of the operetta and a thoughtful conception of the individual characters to be represented. In recent years, directors of both the legitimate drama and the motion pictures have come to realize the limitations of make-up as a substitute for the right kind of actor, and are choosing persons who naturally look the part needed. This does not mean that they are discarding the make-up box, but it does show that they are avoiding an excessive use of make-up, and are casting characters

more intelligently. Perhaps it is impossible to find pupils in the schools who naturally look the part desired because of youth's inexperience, but it is a point to bear in mind and an aim to try for at least, when casting some of the characters.

Tryouts.

The selection of the cast by competition is an excellent method. It is an impartial means and promotes healthful rivalry. A notice of the time and place for tryouts should be posted some time in advance of the date, urging those desiring to try for a part in the operetta to read the operetta first to get a general idea of the plot, and then make a study of at least one scene in it. At the tryout it is advisable to ask two other members of the school faculty to "sit in" on the affair. The Dramatic Coach and the English teacher are perhaps best fitted for this function. The tryouts should be private, and not before the other candidates. The candidate, either alone or with another, when necessary, sings, reads or recites from memory the scene he has chosen. Each candidate is judged on appearance, poise, voice, and insight into the character he is attempting to portray. In these tryouts not too much must be expected of these amateurs in outlining and impersonating the character chosen. Sometimes the dramatic instinct remains dormant for years and then suddenly stirs to a remarkable degree when a suitable medium is found. To make a discovery of talent along this line is indeed a joy not to be measured, and serves as a reward for the estimation of hidden potentialities in growing youth. However crudely and imperfectly done, there should be revealed some sense of stage delineation or realization of the nature of the part that will help the judges in their decisions. No tryout is completely

satisfactory, and few amateurs can be judged upon their first reading; and so it is best to assign a part with the understanding that it is not definite until after three trial rehearsals. This agreement gives the director opportunity to make a change if necessary without difficulty.

Types of Character.

There are two different classifications of the stage type of character: (1) the straight part, such as the hero, heroine, villain, juvenile part, and other like types. The straight parts are those that are to be acted according to the normal everyday actions of the normal everyday person. (2) The character parts are those that are odd and different, such as hayseeds, old maids, butlers, clowns, etc. They are to be acted with distinct mannerisms, — often with the use of the dialect of a special region or country. Usually the odd character is easier than the straight role for the amateur, because tricks and eccentricities of manner, extra make-up and queer speech are depended upon to assist in portraying the part. The straight part demands more careful acting, deeper emotional feeling, and a person who can assume an inner feeling which touches on the romantic, the tragic, and the sublime emotions. These distinctions should be borne in mind when selecting the characters.

Points to Consider.

A supervisor should be cautious in dealing with the ambitious "little star," who in order to gain a footing, will sometimes bring unthought-of pressure, and even parents with interests somewhat their own "move in mysterious ways their wonders to perform." Should there be divided opinion as to the proper choice of candidate at the tryout, the supervisor should make the final decision since he is to

be responsible for the production. The factors of dependability and willingness also are points to be considered. Choose those who will attend rehearsals regularly and who are willing to work diligently for the success of the operetta.

Understudies.

Another point to be considered is the desirability of providing, where practical, for two casts. For purposes of discipline, as well as for possible emergencies, it is suggested that understudies for the principal parts be chosen in addition to the regular cast. Occasionally such an arrangement saves the day. These understudies should be present at all rehearsals, must study their assigned parts with the same care, and be ready to go on at a moment's notice. It is true that it is difficult to find pupils who will work on a part as an understudy, but it is advisable that the director should always have in mind a second choice for the part in case the regular persons should have to resign for excusable and legitimate reasons, for disciplinary reasons, or for inability to develop in the part. As a matter of distinction as well as reward, these understudy names should be placed on the house programs.

EXAMPLES OF MINIATURE SETTINGS

CHAPTER VI

Rehearsals

With the preliminary details of choosing the operetta, and the careful selection of the members of the cast accomplished, the next problem, undoubtedly the most difficult and trying because of its details, is the problem of rehearsals. At best it is a severe period for the director who works with amateurs. It is a time when he must be fortified with the qualities of persistent patience and ordered system to avoid that condition of confusion which results when these two factors are missing. The director will make it easier for his cast, as well as lighten his own task considerably, if he will study the operetta carefully and in detail before calling rehearsals. He cannot indulge in too much preliminary study to familiarize himself with the characters and situations, and in trying to direct his imagination to visualize each scene. In order to inspire and arouse his cast to an efficient effort, he must know the score better than anyone else.

A date for the performance should be determined early in order to define the time limit for rehearsals. The length of time required for the rehearsals depends upon the nature of the operetta and the amount of hours that can be devoted to its study, but the usual period should not extend over five or six weeks. This suggestion refers to the actual putting together of all the parts and does not include the learning of the choruses where they are studied as a part of the classroom work. A longer time of preparation may create a flagging interest, desultory attendance, and en-

courages a feeling from the start that "there is plenty of time," because the performance is so far distant.

In scheduling the rehearsal hours, the director must use tact and judgment. Other fixed weekly engagements, both business and social, should be learned of and considered to prevent any conflicts. When rehearsals are announced finally, the cast must realize that these engagements must be kept. It must be made clear that absences make effective rehearsals impossible. A system of fines in some localities is effective, but quite often this fails in the desired results. Such penalties as being automatically dropped from the cast and the like, usually defeat their own ends, since such a threat in a small school with limited talent may result in later regrets. A far better plan would be to develop within the group a feeling and a spirit that makes it the right and reasonable thing for the members of the cast to be present when needed.

Two Kinds of Rehearsal.

The operetta rehearsals may be classified into two main groups; first, those for the purpose of preparing the dramatic parts; the other, for rehearsing the musical sections. In turn, these musical sections may be subdivided into smaller divisions: (1) solo parts, (2) choruses, and (3) orchestra (if one is to be used). In the beginning stages of the rehearsing, these smaller divisions can be rehearsed as separate units. Later a combining of any or all these sections will form what is called a group rehearsal. Then, by uniting these smaller groups the larger division called an act is built up, and a full rehearsal is accomplished.

The First Rehearsal. Cues.

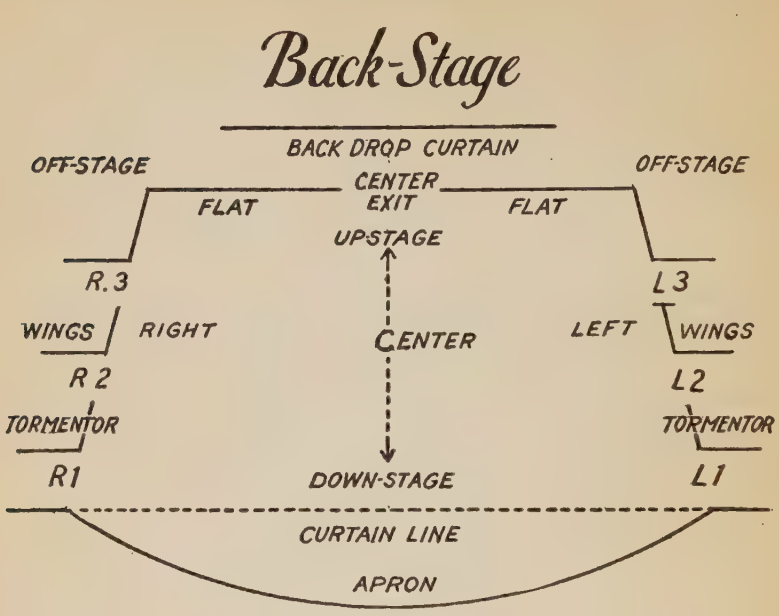
The first rehearsal should be a meeting of the cast for the purpose of reading through and singing through the en-

tire operetta, with each person taking his assigned part in regular order. This serves merely to familiarize every one with the story, to arouse enthusiasm, and to show the relation of each character to the work as a whole. No attempt at acting need be made at this first rehearsal. As the cast reads their parts, note carefully how all the words are pronounced and correct them, if needed. Explain the meaning of the word "cue" and its importance. It is not merely the three or four last words in a line or speech; it may be a noise on or off the stage, or it may be a piece of stage business, but there is some kind of a cue before every line the actor speaks. The director should stress the three things to be observed in carrying out the function of the cue as an aid in the study of the individual parts. They are, (1) the cues must be learned as thoroughly as the lines; (2) they must be given distinctly so that the person following will make no mistake; (3) they must be taken up promptly to prevent the slowing up of the performance. After announcing the time of the next rehearsal and encouraging the members of the cast to study their parts with the purpose of getting into the spirit of the characters they are to represent, and to underline their cues, dismiss the rehearsal.

Stage Directions.

Before the second rehearsal the director should go through the first act, at least, taking careful note of all entrances and exits. He should familiarize himself with the physical stage, its divisions, and the professional terms for each division. They are simple and when once understood will save time and needless confusion.

Stage directions are read according to the position of the actor on the stage, right meaning his right, and left meaning his left, as he faces the audience. Down-stage means in the



direction of the audience, and up-stage means away from the audience; formerly the stage sloped towards the audience, and so when the actor was directed to go down-stage, he literally did go down-stage. Off-stage is a term used to signify the part of the stage that is outside of the set scenery and is beyond the view of the audience. Back-stage is the term applied to the space immediately back of the last drop curtain. The term center is used in two ways — the physical center of the stage, or the center of interest, and quite frequently the two are identical. Side entrances are numbered from the front, and back entrances are named from their position in relation to the center. Occasionally the stage directions are not clear, and then also some changes are necessary on account of local conditions. All these things should be thought out beforehand, even to the mak-

ing of a rough sketch in the margin of the score for quick reference.

The Second Rehearsal.

The aim of the second rehearsal is for positions, and should be held, if possible, on the stage to be used in the final performance. If this cannot be done, then use a room large enough to mark out the dimensions of the stage, having the actors take the same position with reference to the audience. In this rehearsal, players read their parts, learn the entrances, exits, positions, and something of the general movements.

The Third Rehearsal.

The third rehearsal can be a continuation of the second rehearsal, since it often takes time to work out positions. After this rehearsal a concentration on details may be begun which involves vocalization, gesture, phrasing, expression, etc. Insistence upon the memorization of the lines by every member of the cast must be made, for it is useless to try to teach stage business or characterization and to instill atmosphere until the players know their lines.

Orchestra Rehearsals.

The orchestra rehearsals will, of course, be conducted separately, the chief objective being to acquaint the orchestra with the music which, as a rule, is not difficult. The chief problem will be to get the orchestra to accompany the soloists, to follow them, and to play softly. After one or two readings, it is a good plan to have the soloists attend the orchestra rehearsal and sing their parts with the orchestra.

Further Points.

In working with amateur actors, the first thing to accomplish is to release the amateur from any physical and mental stiffness due to fear or self-consciousness. After obtaining a state of composure and ease, it is possible to build up slowly by degrees to the proper characterization. It is best to encourage self-expression to come through reading, practice and imitation rather than for the director to dictate each idea and each item of expression. Better results will be obtained by encouraging the amateur, for the very manner in which the pupils are handled either wins or defeats the desires of the director. The director must see that a rehearsal does not drag; that it begins and ends promptly; and that the principals work hard during the scheduled time. The ability to get the greatest amount of work from students by making it so attractive and enjoyable that they will like it, is a constant challenge, but if the director will remember that the amateur expects a certain recompense for his efforts and time, and will wholeheartedly work to give him an agreeable time and an experience that is useful, a finer coöperation and success will be the reward.

At the very first rehearsal the director should insist upon the principal taking the responsibility for his own entrances. He should be taught that the prime essential of an entrance is that it be on time. No error is so noticeable on the part of the audience as a stage wait, and it often affects the entire cast by making them nervous at the performance.

Movement on the Stage.

Under the vivid light of the stage nothing goes unseen. Every movement has meaning and is taken by the audience as having some meaning in connection with the act. Every

movement, therefore, must be expressive, suggestive, and full of interest. The tendency of all amateurs is toward restlessness when on the stage, and so one of the first things to teach them is the art of standing still until action is called for. Good acting often requires little moving about the stage; a turn of the head, a clinched fist, a smile, or the closing of the eyes will tell a whole story with vivid accuracy. Every movement should originate solely on the basis of the plot. Perhaps one of the most difficult things to secure in rehearsing a cast is making or getting players to feel their parts. If native endowment for acting is lacking, it can be partially taught or caught by imitation. Action is but the outer expression of an inner state. We learn the actor's language not so much by rule as by imitation. In studying a part it is helpful to find the type of character in life that you wish to portray and note carefully how that particular character reveals himself. By imitating his exterior habits one will be thrown unconsciously into the attitude of mind and feeling of the type he studies.

"Keeping in the Picture."

Another fact that must be impressed upon the amateur actor is the caution that even though there are no lines to be spoken or accompanying action, he must not "step out" of his own character's stage attitude. As long as he is on the stage he is still a part of the stage picture making a contribution to the story by reflecting in movement and expression the progress of the plot.

The eyes, so important in facial expression, must not wander listlessly. They must follow and watch the one who is speaking. The main characters will be more likely to follow this correctly than the chorus group. Amateurs are so curious to see their fellow members in their new role and

costume that they often manifest an interest in just the opposite direction to where the chief interest should be centered.

Hurrying.

The fault of hurrying in the speaking of the lines is another characteristic of the amateur, done unconsciously after memorization has been established. Time must be allowed for acting, and a scene should not be hurried unless the situation suggests it. The character of the passage, broadly speaking, determines the pace at which it is to be played. The amateur seems to dread the pause which has a distinct value in good acting, but if he is made to see that he must show by action what is going on in the mind of the character represented, an added appreciation of the significance of silence will be gained. Lines that may appear to the amateur as slow may be exactly right to reach across the footlights, and insure an attentive and satisfied audience. It takes a longer time for a large audience to grasp an idea than it does for an audience of a few persons, and this is due in a small part to the fact that it takes time for sound energy to travel.

Emphasis.

In almost all dramatic events, there are places where certain movements or key speeches are so important that they are necessary to the understanding of later events. As in conversation, words and phrases are stressed to bring out the main ideas. Emphasis is a rule or principle of all art. A musician does not emphasize all the notes when playing a selection; he stresses and subordinates the notes according to the melody. Likewise in dramatics, key actions and key speeches need special emphasis and additional

drill, so that they will be given to the audience in a clear and convincing manner. Emphasis may be accomplished in various ways. Certain words need to be stressed; or a character needs to be isolated from others on the stage; a study of where the character shall stand brings about the effect of seeing the emphasis as well as hearing it.

Clear Speech.

All amateurs, especially adolescents, are careless in their speech. The jaws are not relaxed, the lips are inflexible, the tones have little resonance, and the syllables lack a distinctness that is very necessary in dramatic work. The blurring of consonants and the queer formations of vowel sounds due to carelessness should not be tolerated by any director. Good diction is considered one of the greatest assets of a speaker, singer or actor. The two main phases of diction are pronunciation and enunciation. Pronunciation means the correctness of sound and accent, while enunciation refers to the distinctness and fullness with which the words are uttered. In the development of good diction, both the vowels and the consonants must be considered. The vowels give music to the words, and the consonants furnish the form. The vowel constitutes the center of the syllable and gives euphony to the consonant, which in turn gives shape to the word. Be watchful that the word is completely finished before beginning the next, for so many persons have the tendency to enunciate the beginning consonants correctly but slur some of the middle consonants and slight the final consonants altogether. Enunciating the consonants clearly does not mean forcing the voice to become louder; it merely allows time for each letter sound to be made so the word can be heard by those in the rear seats of the auditorium. This extra care may tend to slow up

the performance, but this is often much needed in order to give the audience opportunity to catch up with the thought expressed. To speak more slowly in a play than in ordinary conversation is a good rule to remember.

Variety.

Some speaking voices are monotonous; they sound on the same level of pitch and are therefore uninteresting. It might be said that there are three vocal levels, all of which should be used; the medium, as in quiet conversation; the low, as talking without disturbing others; and high pitch, such as is used in intense emotion. Variety in the pitch of the voice is an aid in conveying the various kinds of emotions which accompany the different situations in the play, and the music supervisor, because of his specific training, ought to recognize the value of this feature in the art of sound, and to encourage its use.

With the exception of the opening chorus and the finale to the act, only one principal, one scene, or situation occupies the attention of the audience at one time, and to assist this attention on the part of the audience, all the important scenes should be acted as near the front center of the stage as practical to enable everyone in the house to see. If a character is no longer active in the scene, but is still on the stage, he should move into the background of the picture so as not to distract the attention from the main action. There was once a stage rule that all lines should be spoken to the audience, that the actor should never turn his back to the audience. The rule is not natural in a way, since the modern stage strives for naturalness, but amateurs are weak in their speaking, and so the rule of speaking towards the audience will help in getting the words across. Another rule to obey in this connection is that which says the actor

should face the audience when he turns, always avoiding the act of turning the back towards the audience.

Grouping.

Grouping the singers is another problem peculiar to the school operetta that is effective, and therefore needs consideration. There are two kinds of grouping — for individual emphasis, and for mass effects. Any dramatic production consists of a series of pictures, each one moving or melting into the next one. Grouping is merely the act of directing the movements of the players in order to present the best possible stage picture. When it is desired to give particular emphasis to a character or to stress a certain bit of acting, it is done by giving a certain portion of the stage to that individual actor, separating him from others. If for instance, a character is wanted down-stage while others are placed up-stage and to the side, it should be arranged in the preceding scene so that the movement into the required grouping will appear as just the natural thing to do. A character loses its individuality when placed with others, and so for emphasis he should be made conspicuous, either by eccentricities, costume, or position on the stage. Grouping in a triangular arrangement with the main character in the center is one of the familiar ways to gain emphasis.

Tempo.

In every operetta there is a series of scenes and situations which increase in intensity until the climax is reached. Every scene has its beginning, its development, its climax and its ending. It is the director's business to develop these sections in the last stages of the rehearsals when the players are well fixed in the interpretation of their parts. This involves the process of making the lines appear as the spon-

taneous speech of the players, and not mere words that have been memorized. This is important since upon it depends the effect of reality and truth to life that gives a satisfying quality to the production. Along within this last stage of rehearsing, some attention should be given to the tempo of the operetta. Since the operetta is both a visual and an auditory art, much of its appeal comes from the rhythm and tempo of the acting. Some parts will need speeding up, and others will need slowing down. Comedy and light scenes are played in a quick tempo, while sentimental and emotional scenes are slower.

Stage Fright.

Self-consciousness and stage fright are things to be encountered occasionally, and it is well to take measures to prevent these hindrances. First of all, accurate memorization will cure most cases. Fear is almost always due to tenseness, and to thinking more of one's self than of one's part. If the director can get the player to relax physically, and to do a full share of imaginative concentration, this will remove the state of nervousness. It is interesting to note that those who play character parts having heavy make-up and unusual costume are seldom troubled with fright, presumably because the disguise helps the actor to forget his real self.

The Dress Rehearsal.

Most often final rehearsals are dress rehearsals, and take place on the evening before the regular performance. This is a time that tries the soul of any director. Under the most favorable circumstances there is always considerable confusion. Extra effort should be made to carefully plan this rehearsal to avoid annoyances and waste of time and energy.

At this time every effort should be made to have conditions, on the stage and behind the scenes, as nearly identical as possible with those under which the regular performance is to be given. Scenery, lighting, and costumes must be ready to change as the operetta proceeds. Too often the final rehearsal is a rehearsal of the shifting of scenery or a rehearsal for the electricians. These problems are large enough to consume an entire evening to work them out satisfactorily. If these things have been done on previous nights there will be no long waits to irritate the people of the cast and interrupt the continuity of the rehearsal. It takes a long time for an operetta cast to get dressed for a rehearsal, and since additional time must be allowed for the application of make-up and an inspection of costumes, this amount of time must be taken into consideration when calling the time of rehearsal.

In children's operettas it is desirable to arrange for two or three stage rehearsals with costumes and properties, for it takes children a little longer to get accustomed to strange costumes. If the director is using an orchestra to accompany the singers, and must therefore be in the orchestra pit, he should have some competent person in the back of the house to get the general effect, watching the lighting and the tempo of the performance. All possible encores should be definitely understood by singers and orchestra. This final rehearsal should begin at a scheduled time and proceed without interruption with the aim of getting through in a reasonable time, so that the cast may not be worn out or kept late into the night. Doing things promptly is the first step towards doing them well. It might be added that a small audience of sympathetic and interested parents invited to see the dress rehearsal might be an added incentive to a good rehearsal.

After the last act is finished the director should call the

entire cast together in a group and speak a word of encouragement and warning, and add such other instructions as are necessary with regard to the real performance. The exact time of beginning should be stated, the time when the cast is expected to report to dress and make-up, directions for those who may desire to make-up at home, the caution with regard to talking and moving about after the performance has started, and specific directions given as to where each group is to report for final inspection by the costume mistress before going to the places assigned to them for the performance. The cast should be reminded that, should the audience distract them by applause or laughter, they must be prepared to pause for a moment when such interruption occurs. The greater part of these instructions will be a repetition of what has been said before but the repetition is a necessary precaution.

It is best to leave one whole day free from rehearsals before the operetta is given. The actual performance will go much better if this interval is given to rest the mind and renew the spirits. There are often many little details that will occupy the director and his assistants during this day of rest for the cast. Properties should be checked over, final touches given to the stage settings, and other similar things that come up at the last minute for attention.

EXAMPLES OF MINIATURE SETTINGS

CHAPTER VII

Planning the Scenery

Until recently the stage and its equipment got very little attention from those who planned school buildings, but this condition is changing since school dramatics are more and more being recognized as having a place in the development of the youth. Our present period of progress with its new spirit of change, of experiment, is causing this. A spirit of dissatisfaction with traditional forms has entered into every activity of our modern life. Our conception of education has likewise been challenged, and men and women are busy questioning and breaking down the prejudices of old, and busy, too, creating new standards of thought and action that are more just and free, less cramped and more beautiful. It is all merely a reflection of humanity's desire and effort for fuller living, fuller expression and greater experience. To perform the obligation of training the youth effectively, the attention of school executives is rapidly turning towards the subjects that give training of emotional value, and in their efforts to give these subjects opportunity to prove themselves, equipment demands are being met. In turn architects are making the stage one of the essential interests in the constructing of a school auditorium. This is encouraging to those who are interested in dramatics, for there is no reason for the existence of a school without a suitable stage and adequate equipment to carry on school dramatics in a satisfactory manner. There are still many localities that are handicapped because of a lack of ideal conditions, having such restrictions as a shallow stage, or

side walls that prevent the use of exits or hinder the shifting of scenes, the absence of suitable scenery, lights and other necessary aids — all of which make the problem of staging an amateur production really difficult. Yet under such adverse conditions, amateur producers often attain unusual success by improvised means. In such instances one cannot help admiring the ingenuity of those who persist in furthering and developing the dramatic instinct.

The mounting of any dramatic effort into a real and satisfying eye picture is in a sense a separate craft, and is very puzzling to the novice. As in most all things that seem mystifying we find on analysis that they are made up of a number of little things quite simple, so is it true of the subject of scenery designing for amateur productions.

Three Kinds of Scenery.

Scenery may be classified into three particular kinds: (1) suspended or hanging varieties, such as canvas drops, overhead borders, loose draperies and cloth cycloramas; (2) framed pieces, flat wooden frames covered with tightly stretched canvas; and (3) plastic pieces which are three-dimensional.

On the modern stage, examples from all three groups are used, but not so long ago practically all stage sets were made of painted canvas "flats." Everything possible was painted on the cloth — the sky, trees, exterior and interior walls, mantels, doors, windows, etc. The new stagecraft discards the painted projections because painted perspective lines are always conspicuously out of agreement with the real lines, and the painted shadows fail to agree with the direction of light. Canvas flats are still used because they are still the lightest and most easily manipulated material for stage use. These flats should be painted an unbroken tint, with no

attempt to delineate perspective or shadows, and without objects of any sort painted upon them. Against these walls such projections as mantels, steps, windows, etc., are built out in actual relief, thus having their own true perspective lines from every viewpoint and casting their own true shadows.

The Plastic Method.

The new stagecraft uses the plastic method. This method implies primarily that the artist shall work with things "in the round," bringing real objects on to the stage when practicable, instead of painting their resemblances on a flat canvas. Such things as cannot be shown in plastic form are indicated by concrete suggestion. If a church scene is needed, the artist does not paint a picture of a church for a background, but he sets up a series of pillars or an archway that will convey the calm dignity and solemnity of a church through architectural design. If a forest scene is called for, the artist no longer paints a canvas with closely grouped trees, but he arranges a series of cloth strips for tree trunks, and then lights the stage so subtly that the mystery and depth of a forest are atmospherically suggested.

The Use of Drapes.

When equipping a new stage it is poor economy to allow professional scene builders to install the three conventional sets which are so suggestive of the small country-town opera house. They usually consist of a painted woodland scene, a parlor set, and a kitchen sometimes painted on the back of the parlor set. They may be excellent representations, but if used often they will become monotonous and will soon have to be discarded. It is better to take this money and drape the entire stage with beautifully colored curtains

which will serve as attractive backgrounds for any kind of entertainment. Drapes are less cumbersome than scenery, and if hangings are selected so that they will take on tints in lighting, almost any effect can be secured by representing the period and place with furniture, decorations, costumes, and a few accessory properties. Doors, windows, or a fireplace can be made and set up against the draped curtain and be effective. These same sets can be rearranged and used in many different scenes just by changing the location and the decorations. Columns, towers, houses, windmills, trees, mountain peaks, high walls, fences, gates, flower urns, and many other things can be made from beaver board, and when set against this draped curtain the scene becomes very effective. Grays, light blues, and browns are most likely to prove satisfactory for such a curtain. There is a variety of materials that can be used for such curtains — sateen, dyed unbleached muslin or cheesecloth, canton flannel, or dyed duvetyn. Burlap is sometimes used, but is rather unwieldy. The bottom hem should be weighted with sand or shot to make the curtain hang better.

Space.

The stage to be used for an operetta must be large on account of the chorus. Almost any operetta will demand a stage measuring at least thirty feet across the proscenium arch; not less than twenty feet from the line of the front curtain to the scenery closing in the stage at the rear, and fifteen feet from the floor of the stage to the ceiling or borders. In small schools with small stages the director will have to contrive for as much depth and width as possible but it is almost impossible to create an illusion of distance on a shallow stage. Quite as important is the space in the wings, for it is here that the stage crew work and the chorus

groups assemble for entrances; and unless there is adequate space a congestion makes it annoying to those concerned. Good exits are important too, but they are too often narrow, preventing large groups from getting off stage easily and quickly. Besides the two general exits on the sides, there should be one large exit at the center back, leading into a large assembly room flanked with dressing rooms. The assembly room furnishes a rear "parking space" for the chorus, a need that every director will appreciate.

Simplicity in Scenery.

To many directors, who are instinctively showmen, an operetta suggests elaborate and therefore expensive scenery. In fact, this idea has often dominated those in charge of a production to such an extent that when the bills were allowed, it was discovered that the cost of mounting the affair showed no surplus money to expend on new equipment — which was the original motive for the effort. Amateur producers should not attempt to compete with professional companies, and surely our patrons do not expect such perfection in detail. Here our ideal must not be forgotten, namely, that the chief aim, even in the giving of operettas, is to educate. Entertainment should remain secondary in importance. To buy expensive scenery is foolish and the apparent need of such can be avoided by following the idea of simplicity. Simplicity in stage settings is in keeping with the new school of the theater, which maintains that scenery shall not try to be exactly representative, but only suggestive in its arrangement. There should, of course, be some attention given to detail, but only sufficient to create the right illusion for the audience. One must remember, too, that, after all, it is the characters that command the most attention from the audience in amateur productions

rather than the scenery itself. The combination of colorful costumes against an elaborate scene is less effective than carefully planned costumes in colorful design against a neutral background. The laws of simplicity and contrasts are worthy of study in this connection.

The use of folding screens is recommended to those having little stage equipment, because they are easily made and easily handled. The framework can be made from strips of pine $\frac{7}{8}$ x $2\frac{3}{4}$ inches, obtained from any lumber yard. The height should be determined by the space overhead, and the width should be about four feet. If they are made too wide they should be constructed of heavier material, or they will appear flimsy. The frames should be hinged in twos and threes, each having a brace hinged onto the bottom, so that it can be fastened to the floor if necessary. This screen frame can be draped with cretonne or other goods or made of heavy cardboard covered with wall paper or stenciled with designs. The same screen can be made reversible, with a plain design on one side and the other side decorated. A plain screen will be found quite valuable as a background for vivid costumes, without distressing conflicts in colors. It is possible to enclose a setting with four of these screens, arranging an exit on each side and one in the center back.

The authors of some of the operettas give very careful directions about the stage setting for each scene, while others only suggest the scene, depending upon the one who prepares the stage to work out the details. Where there is only a brief suggestion as to the scene, it becomes the task of the producer to draw upon his imagination. To make sure of a fairly accurate conception, the entire text should be studied carefully before a definite plan of the scene is formed. As soon as the full significance of the operetta is

grasped and the action is understood, as well as the relation of the setting to the action, the scene designs should be started. It must be remembered, first of all, that every operetta requires plenty of room for the chorus to perform. Next, design the sets so that they can be easily handled and thus eliminate confusion, possible mishaps, or long waits between the acts.

Miniature Sets.

The making of a miniature model of the scene before building the real scene is recommended to all amateurs. This may seem a task rather needless at first thought, but experience has shown that it helps one to visualize the settings in terms of their actual shape and form in light and space. It comes in handy, too, when the director is to rely on other amateurs to build the scenes, such as a group of boys from the manual training shop. It explains to them better than anything else, and will relieve the director of much time in looking after the affair. Make a cardboard box, using a scale of one inch to the foot, representing the actual size of the stage, leaving one side open to represent the proscenium arch. Into this box place the various sets as desired and then they can be studied from all angles through this arch. Light can be thrown upon the scenes in various colors and at different angles, thus affording an interesting and valuable study of effects. If the model sets are made on the same scale, one inch to a foot, it is possible to figure the exact size of the actual set when building it. These models can be made out of medium weight cardboard of different shades, library paste or glue, a hard surface like glass to use under the cardboard when cutting, some cloth mending tape to fasten the pieces together, water colors or colored crayons to touch up for the effects desired, and some

tissue paper of various colors, or, better still, have a selection of gelatine sheets to use for lighting the miniature sets, to study the effects of light on the scene.

It seems that most of the scenes found in operettas are exterior scenes. They are more of a problem than the interior scene, because it is difficult to produce a successful illusion of landscape, a forest, a street or a garden on a small stage. Even with the specially painted canvas, which is expensive, there is sometimes an absence of the desired effect. It would be easier to ask the audience to exercise imagination as in the days of old, but perhaps that is impossible to expect in this present age. Time to experiment, guided by that feeling for accomplishment, will help the amateur designer to create some kind of scene that will be satisfactory.

The interior scene can be made all in one piece of cardboard for the miniature stage by creasing instead of cutting. Where windows are needed it is best to cut out the entire window and then suggest the panes by pasting strips across the opening on the back side. The swinging of the doors in the real scene should be considered and they should be hinged to swing the same way in the miniature.

The making of the exterior set can proceed along the same plan as for the interior settings, the only difference being that it will be necessary to do some free-hand drawing and cutting to make the tree forms, parts of houses, etc. The exits and entrances will govern to some extent the arrangement of the trees, hedges, fences, walls and houses. In the exterior scene more than in the interior is needed the effect of distance. This can be done by taking a piece of light blue cardboard and curving it into an arc as a backdrop. This is called a cyclorama and will be explained more fully on page 58. To further help the illusion of space and

distance, silhouette forms suggesting trees or houses can be placed against this backdrop or cyclorama. Colored pictures such as found in magazines can be cut out and placed in the miniature scene to add color and realism, but care must be taken not to make the illusion too complete and then expect to have the same luck in securing the same illusion on the real stage unless unusual talent and facilities are at your command.

Miniature furniture for the model sets adds much to the completeness of the scene and can be made if one will have patience to cut and shape the articles. A little practice and experimenting in cutting the designs will often result in very interesting and charming furniture.

After the miniature sets have been finished they should be lighted from above and at the sides as well as from the front with all the colors that you may expect to use in lighting the final performance. This will show the effect of each color on the scene. At the same time if samples of the costume materials could be placed in the same light it would be a valuable way to study the effect of color on color.

With the completion of the miniature model for the operetta, the next problem is to enlarge it from a toy stage to a real full-sized stage — the making of a dream come true, and this will be the subject of the next chapter.

NOTE: For convenience in explanation and illustration in his training classes, the author has built a very substantial miniature stage according to a definite scale, and equipped it with curtains and lighting effects. This has been very valuable in the study and planning of various operettas. The entire framework is made so that it can be folded compactly and can be moved easily. Specifications and pictures for building one like it may be secured from the author for a nominal sum by addressing him.

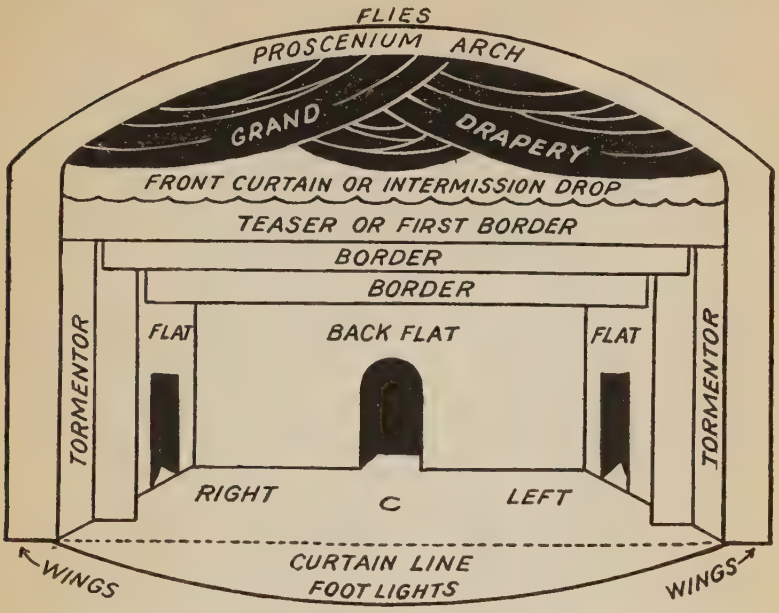
CHAPTER VIII

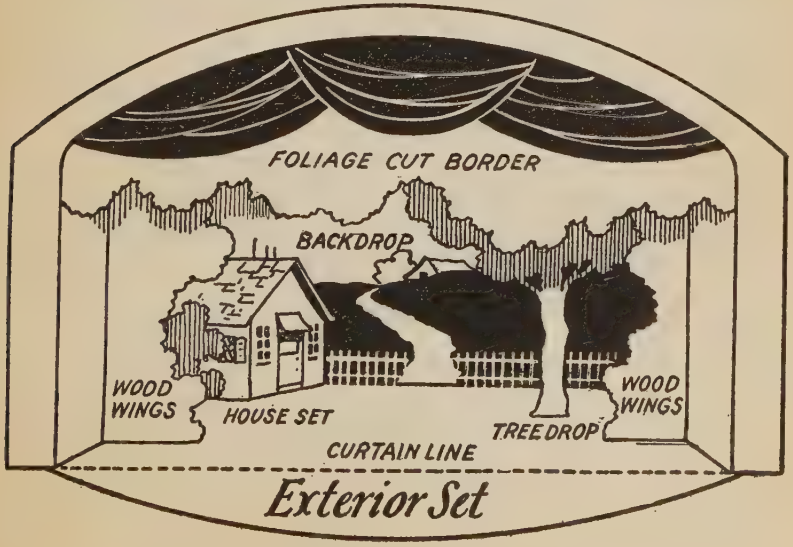
Building the Real Scenery

Building scenery for the amateur stage is not so difficult a task as might seem to the uninitiated. It does not demand a highly skilled carpenter, nor does it require an unusually talented artist of the brush. It does require patience, ingenuity, and a certain aesthetic sense on the part of the one who attempts this essential aid to dramatic art. Again, the reader must bear in mind that the underlying thought in these chapters is not in terms of the professional, whose ideal approaches perfection, but rather for the amateur, who is more or less inexperienced and unskilled, yet who strives toward a goal of individual satisfaction and cooperative achievement. The new trend in the construction of stage scenery aids the amateur considerably by substituting the idea of suggestion in place of imitation. Creation of atmosphere is now considered more important than an exact reproduction of a scene. The appeal of the setting is subordinated to the complete appeal of the production as a whole. In other words, the setting should be so designed that it will not distract attention from the actors and singers.

Technical Terms.

There are certain technical words common to the theater that are convenient to use, and before proceeding further it will be the aim of the writer to add a word of explanation for these terms to insure clarity of understanding for the amateur in reading the following pages.



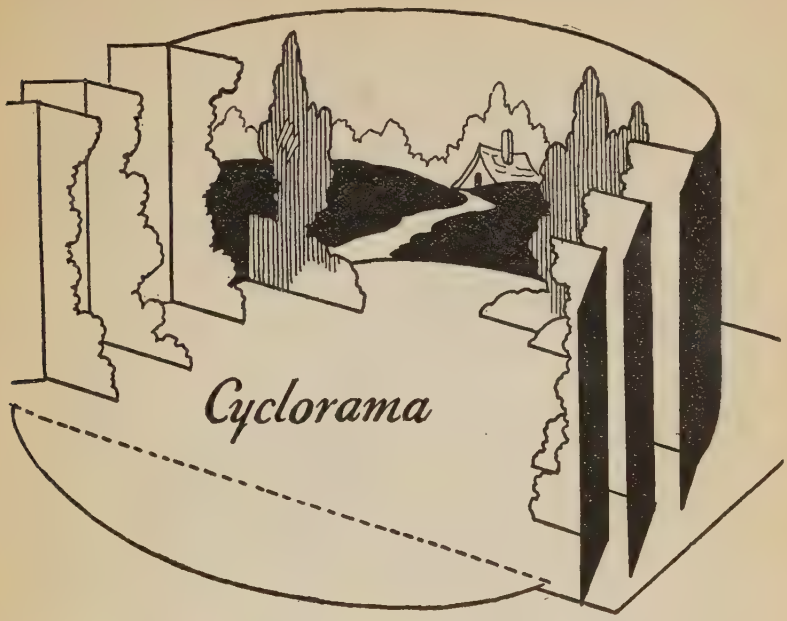


Exterior Set

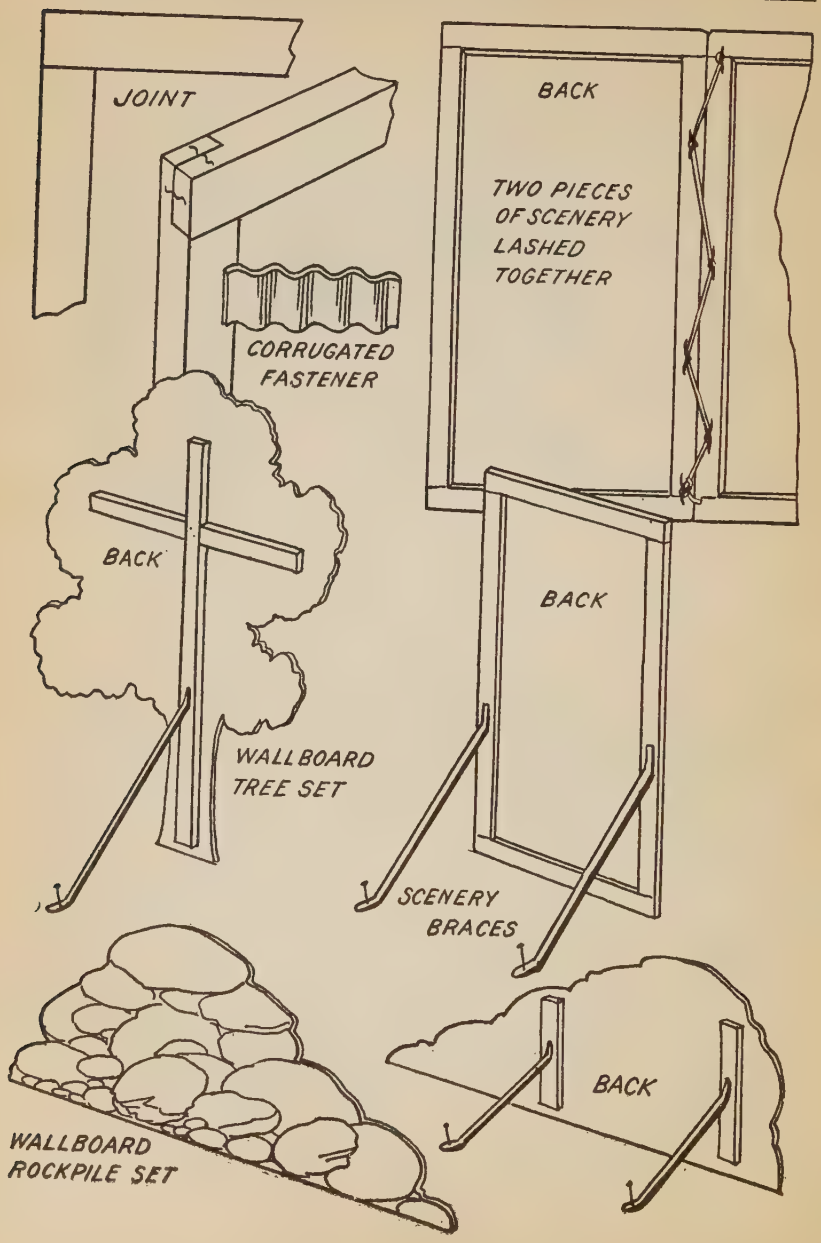
Above the proscenium arch and parallel with the stage floor is what is known as the "flies." This is the place where such scenery as drops and borders are hung when not in use. There are two kinds of drops: roller drops, painted canvas curtains which are wound up and down on rollers operated by means of ropes and pulleys attached to the ceiling, dropping down to the floor and controlled from the wings; and flat drops, made of canvas stretched on wooden frames which are raised and lowered from the flies. Such scenery demands a tall space in the loft above the stage in order to get it out of the way when not in use. Borders are hung in the same way, but are shorter in length and serve to produce sky effects, tree foliage or ceiling. "Interiors" refer to a certain type of scenery used to represent the walls of a room. These walls are made in sections called "flats," and are made of light wooden frames covered with canvas. They are made in various sizes, according to need, placed with edges together, lashed together at the back with a strong cord, and when set up are strengthened with braces to make them solid. Just inside of the proscenium arch are two strips of scenery, one on each side of the stage, called "tormentors." Joining these and extending across the front overhead is a border called the "teaser." These three pieces serve to enlarge or diminish the size of the stage frame and to cut off the view of the audience from the stage trappings. Exteriors refer to the out-of-door scenery and are generally made similar to the interior sets.

The Cyclorama.

The problem of creating an illusion of distance has been a difficult problem for all theatrical enterprises, and to the amateur it sometimes presents a real puzzle. Modern professional stage designers have created a scheme to secure



this illusion of distance, called the cyclorama. It is merely a wall or curtain at the rear of the stage, cylindrically concave, painted light blue, and when the proper light is thrown on it an effect of depth is given to the stage. The usual backdrop is a flat painted curtain hung straight across the stage, while the cyclorama hangs in a semicircular position. Although the cyclorama is needed more for exterior scenes, it also becomes useful in interior scenes that have opening doors and windows. By placing pieces of scenery such as tree sets, towers, houses, and other set forms against the cyclorama of light blue tint, an effect of distance will be acquired.


JOINT
CORRUGATED FASTENER
BACK
WALLBOARD TREE SET
BACK
TWO PIECES OF SCENERY LASHED TOGETHER
BACK
SCENERY BRACES
WALLBOARD ROCKPILE SET
BACK

Homemade Scenery.

The amateur can make scenery and paint it with comparatively little difficulty, and with small expense. There are two principles to remember in the construction of homemade scenery. Make it light in weight for ease in handling, and still make it strong enough to preserve the illusion of being solid. When the scenery must serve a practical purpose, such as a stairway, balcony, or platform of some kind, it should be made of substantial material so as to hold the weight of the performers. Beaverboard, and sometimes building paper, can be used when there is no need for strength, and it is less expensive to fill in some places with this material.

Scenery frames can be constructed by any boy with average manual training skill if he is careful in his work. Use strips of smoothly dressed, knotless, well seasoned, perfectly straight white pine 1 x 3 inches in size. Almost all other woods in this size, especially spruce, after a few days indoors will warp so badly that the frames will be twisted and your work will be ruined. These strips are easily put together by what is known as the butt-joint, with the aid of corrugated fasteners, a crimped piece of iron which is driven into the strip like a nail. Care must be taken to saw the frame strips exactly square or the frame will be twisted when put together. The size of the frames is determined by the exits and entrances, and the angles in the walls. In large frames a vertical strip will be needed to serve as a brace and also furnish a place to tack the canvas or paper. Reasonable care in assembling the frames will eliminate further bracing. These frames are usually covered with canvas or unbleached muslin and painted, but the use of building paper for covering the frames is a remarkable saving in money and will

serve the purpose just as well for amateurs, who seldom give more than one or two performances of the operetta. Rolls of paper containing 500 square feet, costing around two dollars, can be purchased in several qualities and in several colors. The paper should be stretched over the edges of the frame, folded several times and tacked on the back. When building paper is used, the size of the frame should be considered with the width of the paper. Gray is a useful color to be used without painting. A certain fire risk exists in the use of paper, but this can be overcome by spraying with fireproof liquid. Provision for lashing the frames together should be made by attaching hooks on the back part of the frame (see sketches).

On one occasion in the author's experience a children's operetta called for a snow palace scene. At first this requirement seemed prohibitive for several reasons. However, working on the principle that a creation of atmosphere of cold should be the first procedure, a search was made for material which would give the effect of white color representing snow and at the same time give the feeling of coldness. To cover the entire stage with white cloth was found too expensive for an amateur production. Finally, the plan of using building paper was decided on, following some experiments with various materials under artificial light. Two rolls of building paper of very light straw color were secured at the local lumber yard. It was found that two fifteen-foot strips would exactly cover the wood wings, and so by tacking these strips onto the back of the wing, the same wing could be used as a woodland scene and then turned around for the snow scene. For the back drop two strips were glued together lengthwise and mounted to an old border for support. The bottom edge of this strip was then cut out to represent large icicles. These icicles were

then covered with white paste and artificial snow was sprinkled on them. Several overhead borders were made in the same way. In this manner the entire stage was covered with the building paper, and a combination of blue light mixed with green light on this scene together with the sparkling artificial snow gave the desired cold effect with very little expense. On another occasion tree trunks were cut out of dark building paper and placed in the background suspended from an overhead border to represent a forest. With the proper lighting the illusion was quite effective.

Painting Scenery.

To advocate the painting of scenery by amateurs is to arouse the skepticism of professionals as well as others, but such undertakings have been done by high school pupils with unusual success, and it is possible for any director, who will have the coöperation of the art supervisor, and sufficient time and patience to guide those assigned to the project. The entire problem consists more of a careful selection of color and a more or less covering of the surface, rather than any real skill of the brush. Since the canvas is never examined at close range, a little roughness is not noticed, but really contributes to the effect when viewed from a distance. There is considerable difference between painting a picture to hang on the wall of an art gallery or drawing room, to be inspected at close range, and the painting of a scene to form the background of a stage and to convey the bold effect to hundreds of people viewing it from all parts of the auditorium. Amateurs quite rightly pride themselves on doing as much as possible in connection with the performances they give, and a scene painted by some pupil will stir community pride as well as give individual pleasure.

Materials.

Professional scenery is painted on ordinary flax canvas, which is the best to use, but for amateurs unbleached muslin, given a coat of flat paint in pearl gray, has been successfully used as a substitute for a canvas drop. After sewing the required number of strips, the entire cloth should be stretched tightly before the paint is applied. After allowing the first coat of priming to dry, add the desired distemper colors for the scene. Unbleached muslin has the advantage for amateurs of being much less expensive than the regular scene painter's canvas. Perhaps the best place for the amateur to do the painting is on the stage itself, where the effect of lighting and distance can be observed as the canvas is being painted.

For the other materials, go to the nearest well-stocked paint supply house and get two or three pounds each of the standard dry distemper colors needed, fifteen pounds of whiting, four or five pounds of ground sizing glue, a medium grade eight-inch kalsomine brush, and a few smaller brushes for detailed work. Boil a mess of glue, whiting and water in proportions that will provide a rich creamy mixture, taking care to use plenty of size, or the paint will come off when rubbed. Give the canvas at least one coat of this mixture. The effect of this process is to whiten and give a surface to which the paint will adhere. Allow the priming to dry thoroughly.

The scene painter's colors are known technically as distemper colors, and are bought in the form of powder. The usual proportion is one pound of color to a pint of water. This should be stirred until it dissolves, and a portion of the size added before applying the paint to the canvas, which prevents the paint from flying off after drying. An occa-

sional stirring is necessary to maintain the same thickness of paint.

The Sketch.

The first step in converting a canvas into a scene is to make a rough sketch in miniature. Next, rule the design into a number of equal squares or rectangles. Block out the canvas in the same way, taking care to make the larger squares in like proportion. Sketching the outline on the canvas will now be easier and more accurate. This can be done with charcoal or chalk.

The amateur is strongly advised to begin at first with broad effects in his sketching and painting, studying the effects of his first work at a distance under different lights. He must remember that his work is to be judged at a distance, that lights soften somewhat the high lights and shadows and therefore they must be overemphasized, and that very few scenes are really lifelike, but are made to suggest, rather than to represent exactly.

No explanation will tell the amateur exactly what colors he should use. He must resort to experimenting with patches of color until the right color is found, remembering, of course, that it is wiser to wait until the sample dries. Experience is the only true teacher, and even after a first trial a scene may have to be painted over several times to get the desired effect.

Floating scenery such as the foliage of a tree, hung as a border, is cut out after it is painted, and then a fine black gauze or black mosquito netting is pasted on the back to hold the foliage in place. Without this support the canvas would hang too loosely. The black netting cannot be seen from the audience when the stage lights are on.

There is one other thing about the subject of painting a

scene, and that is the art of perspective. Landscape scenes do not demand such exactness in this art as does the street scene or the interior scene, where straight lines are so prominent. Our advice here would be to solicit the help of the art teacher, study the rules of perspective, and make several drawings of various street scenes before attempting a canvas. A knowledge of elementary perspective will bring such scenes within the ability of anyone, and the results will be satisfactory.

Each operetta presents new problems in scenery, and there are no all-embracing rules that can be given to insure successful scenes, but with the suggestions herein contained, combined with the enthusiasm of the amateur for personal accomplishment, it is hoped that he will be encouraged to experiment and develop his own particular methods of attaining the desired effect for his individual project. There is no truer saying than there is no greater happiness than that of making a discovery for oneself, even though it may have been made a thousand times before.

In closing this chapter the writer wishes to remind the reader that the whole problem of stage scenery for the amateur resolves itself into the process of achieving the effects in as simple a way as possible, attempting to suggest the scene, rather than to represent it, remembering always that arrangement of furniture, properties and the choice of costumes will help surprisingly in securing interesting and satisfying effects.

CHAPTER IX

Costuming the Operetta

The Purpose of Costumes.

Costumes help the actor to look the part. They help the audience to know what kind of character that person represents. We find ourselves judging persons on the street by the clothes they wear and by their general appearance. Everywhere we associate appearance with personality. In an operetta the costumes attract the eye of the audience the first thing after the curtain rises; their first impression comes from the costumes even before the eye takes in the scene or the mind comprehends the meaning of the lines. As the action of the play continues, the costumes continue to contribute to the understanding of the audience the purpose of the characters and their part in the plot.

Costumes, in general, vary according to the type of operetta and there are as many kinds and varieties of costumes in each operetta as there are personalities represented. In folk costumes of the nations there is as much variety in individual dress with regard to color, embroidery, material, etc., as there is in our own country. There are clothes for all classes and all occasions; for weddings, for mourning, for married and for single women, for master and for servant — each class, age and season has its appropriate dress. Therefore, it would be impossible to describe in detail the many kinds of costumes in this small volume, and in view of the many books in existence written for that purpose, it would be superfluous. And so it will be the purpose of

this chapter to confine itself to some generalizations to aid the imagination of the amateur producer in his planning.

Appropriateness.

Above all, the costumes used in an operetta should be colorful and pretty, but never gaudy and absurd. They should approximate the spirit of the age, and the nationality or the place where the action transpires. The costume serves to indicate the historical period, the social class, and even the time of day. Complete detailed historical accuracy is impossible in amateur productions and it is needless to strive to be historically exact. As was stated in the chapter on scenery concerning details, it is likewise not necessary to represent every detail in the costume. This attitude towards the costume problem will simplify the task in a way that will aid the amateur very much. It is sufficient, then, to have a general type of dress, making it beautiful and in harmony with the character of the operetta.

Renting Costumes and Making Costumes.

It takes as much thought and planning to costume a school operetta as it does to make the scenery, and many supervisors, desirous of lightening the already heavy burden of the production, send measurements to a professional costumer trusting to them for the correct costuming. This is the easiest plan, but it is often expensive. The disadvantages are few, but sometimes aggravating, especially when the costumes arrive late for a rehearsal, or adjustments are needed, or some little attachments are missing. Perhaps with the exception of a few of the unusual costumes that must be rented, the majority can be made if someone can be interested in giving the problem time and thought. It is much more satisfactory to make the costumes for chil-

dren's operettas. Costuming for an operetta offers the department of domestic arts a valuable opportunity for a practical application of aims and principles. The designing and making of a costume has an educational value that is worthwhile, and if the domestic arts department can be interested in contributing their knowledge and skill to this end, the operetta will function more fully as a school project.

Study Necessary.

To handle effectively the matter of costuming, two qualifications are needed — ability to design the costume, including a knowledge of materials and their cost, and also the possession of skill to assemble the garment. The first of these necessitates a study of the operetta to gain a knowledge of the background and spirit of the thing to be presented. Then follows a study of the manners and customs, and the relation of the costume to these factors. The distinctive marks of rank, age, and civil dress are noted and special attention is given to head and foot wear, ornaments, jewelry, kinds of textures, color and other details. Authentic information about the different kinds of costumes can be found at various sources. Almost every library now has its books on costumes of other nations and the different historical periods. Illustrated histories, magazines, talks with older residents, private collections of old pictures, old relics, and old costumes that have been saved, — all these give helpful suggestions. The National Geographic Magazine has a wealth of pictures in color that show many of the folk costumes of foreign nations.

Ways and Means.

The following ways and means to get assistance on the costume problem are suggested:

1. Whenever possible get the pupils who are to wear the costume to also make the costume.
2. Seek the aid of the sewing classes.
3. A special group may be assigned the duty of planning, purchasing, cutting out the materials and assembling them.
4. Have the costumes made out of school. For small children this is the usual method:
   (a) Parents to assume entire responsibility;
   (b) Material to be cut ready for sewing, and given to the parent with written directions for the making.

Overemphasis.

Too much emphasis on a costume is as much a mistake as the wrong kind of emphasis. If some very enthusiastic person gets interested in designing the costumes he may forget that the costumes are not the most important part of the play, and that the chief purpose of the costume is to assist the character to portray his part. Some operettas do have weak plots and in such an instance elaborate costumes contribute very much to the success of the operetta. In every operetta, as in any drama, there are main characters and subordinate characters. Contrast in costumes should correlate with the importance of the character. One instance is recalled when an unimportant character was dressed in red. Red is one of the most attractive colors, and in this case it drew more notice than was intended. When the chorus is used as a background in a stage picture, the main characters should not be lost, but should stand out in a difference in costume at least enough to be seen. On the other hand when there is a chorus that performs a special drill or dance, plenty of color should be used, for these fea-

tures are inserted to delight the eye and ear, but often contribute little to the furtherance of the plot.

Expense.

It is fortunate for the amateur that the effect of artificial light and distance on cloth makes inexpensive materials just as effective as the finer and more expensive materials. Draperies, old costumes and clothes found in the home can be used in many cases as a foundation for a costume and adding a touch of new material to it will brighten it up. One instance is recalled of a costume which appeared gorgeous and expensive in the yellow stage light, but happened to be only a faded portière with a bit of bright trimming added.

Dyeing.

With present convenient facilities for dyeing materials, the method of securing various shades of color and at the same time disguising the grade of material is a boon to the amateur. Old and faded material can be made to look new by the process of dyeing. To do this work successfully it is better to know something about the mixing of colors, although the average dye card will give many suggestions that are easily understood by the amateur. Experimentation again is the best teacher, but the lack of it need not discourage anyone. Some goods will shrink in the process of dyeing and so an allowance for this should be calculated before beginning. The soap dyes Rit and Twink are good for the lighter shades. Diamond and Putnam dyes are also good, and can be obtained at any drug store. The merciful thing about the amateur dyeing for stage costumes is, if distance blurs the design it will blur the effects as well; and so what looks uneven at close range may not be noticed at all under stage lighting. Gorgeous effects with scarfs

and such things can be secured by what is called the "tie and dye" trick. By tying a portion of the cloth, and dipping it into various bowls of dye, a varied pattern will be the result when untied. All kinds of designs such as circles, stripes, and grotesque figures can be made by this trick of tying and dyeing.

In the process of dyeing the effect of artificial light on various colors should be known and taken into account. The effect of colored lights on colored costumes will sometimes actually change them to another color. An amber light on a blue costume, for instance, will cause it to appear blackish. The best way to bring out the utmost value of a color in a costume is to light it with a color of the same kind. A pale blue light on a blue costume will make the costume deep blue color. To secure the opposite effect, that is to take color out of a costume by means of light, throw on it a light that contains a complementary color. The complementary light color of red is bluish-green; of yellow it is blue; of green it is violet. It is a good plan to have a few gelatine sheets of various colors on hand when dyeing cloth so as to study the effects desired under artificial light.

Materials.

Sometimes the simplest of material can be used in making costumes for the operetta. Heavy cardboard can be cut in various designs such as shields, crosses, coats of arms, stars, crowns, knives, spear ends, buckles, etc. These can be painted with a little gilt or silver paint and look quite real from the audience. Such a simple thing as store wrapping paper may be used on costumes for collars and cuffs, folk caps, or aprons.

Since most amateur operettas are given but once, crêpe

paper can be used very effectively for many of the costumes. Flower costumes are quite popular in children's operettas, and paper ones are both serviceable and economical. Such paper costumes can be made more durable by mounting them on a cheesecloth foundation. All kinds of hats, caps, and bonnets can be made of cardboard and then covered with the proper color of crêpe paper. For children's butterfly wings the paper can be pasted or sewed on wire, and the cap can be made close fitting and have two wire antennae extending from the top. To make feathers, plumes, fringe, or ruffs for old English costumes, slash several folds of crêpe paper with the grain lengthwise. Garlands of flowers can be made by stringing crêpe paper flowers on narrow strips of green cloth. Crêpe paper flowers can be bought or made and pasted on tree branches in Japanese tea garden scenes, and there are many other ways to use the paper. Further information can be obtained from a booklet put out by the Dennison Manufacturing Company, called "How to Make Paper Costumes."

The old gunny sack is a useful thing to make poverty and slave costumes, Indian and frontiersman costumes. Turn the sack bottom side up, cut a hole for the head, and places at the side for the arms, and trim with a belt or colored fringe around the bottom for the Indian and frontier costumes. Moccasins can also be made from the gunny sack with a little shaping and sewing.

Cheesecloth or cotton crêpe is used for symbolic costumes, capes, sashes, aprons, folk skirts, caps and fichus. It can be dyed with beautiful effects. Canton and outing flannel are excellent for caps and robes where velvet is to be suggested. Cretonne makes English and French costumes; cambric, a substitute for satin, can be used for pilgrim dresses, folk costumes, jesters' suits, etc. Mosquito netting can be

used for bows and sashes, and on wings for fairy and butterfly costumes in children's operettas. When using substitute materials it is wise to take into account how the substitute material drapes, the way it hangs, as well as the texture or weave, for sometimes this one thing will spoil the illusion that is desired.

Be careful of the footwear in amateur productions. Ordinary shoes with costumes of various types will spoil the effect because the feet are very noticeable on the stage. The style of shoe or footwear should correlate with the rest of the costume. Boots are the biggest problem, but a fair substitute can be made with black oilcloth by making it like a full length stocking that pulls over the shoe or a pair of house slippers. Or they may be made into gaiters with bottoms that fit over the black shoe with a strap under the instep to hold them in place. Soles or insoles purchased at the shoe store make good sandals. These can be fastened on with narrow strips of cloth in the color of the costume. When children wear these soles with a fairy costume it is best for them to wear them on the inside of the stocking so as to protect the child's foot from the stage floor and anything that might hurt the feet.

Many accessories for costumes, like beads and other ornaments can be made to look like the real thing at a distance. Indian beads can be made by painting short pieces of macaroni with common water-colors and almost any kind of jewelry can be made out of wood and a little gold or silver paint.

After the costume is made, there is the learning how to wear it and appear at ease in it. The whole effect can be ruined by the awkwardness of the person wearing the costume. The hoop skirt takes considerable practice to handle gracefully. The dress rehearsal is for this very purpose,

and if there is need for a longer time to learn the art of appearing at ease in costume, it will repay the director to have the dress rehearsal a few nights ahead of the final rehearsal. Learning how to move in a costume is mainly a question of practice, and an assurance of ease in a costume will insure against that kind of distraction.

Types of Costumes.

In order to classify the various types of costumes the following summary is appended.

1. Historical. This includes costumes in which the attempt is made to reproduce the dress of historical personages, such as Betsy Ross, the Washingtons, Pocahontas, Capt. John Smith, Paul Revere, William Penn, etc.
2. Peasant Costume. Typical costumes worn by the peasantry of Europe and elsewhere. Such costumes are simple and easily made, and consist mainly of a full-gathered skirt, a colored bodice, apron, and a typical hat or cap. The boy's costume includes trousers in the style of the particular country, a bright colored vest, a jacket coat and an appropriate hat.

   National Costumes — costumes of Chinese, Japanese and other oriental people, American Indian, Pilgrim, Quakers, and Scottish clans.
3. Grotesque Dress. This type of costume shows by exaggeration the peculiarities of an odd person. Witches, dwarfs, giants, etc.
4. Symbolic Dress. This is a type of costume in which there is an attempt to personify abstract ideas through the medium of form and color; for example, the seasons, spring, winter, and the elements of sun and wind; Liberty, Justice, War, etc. This kind of dress is an adaptation of the Greek and Roman style together

with the conventional symbol worn or carried in the traditional fashion.

5. Character Dress. Costumes in which there is a more or less exact imitation of flowers, animals, birds, insects, vegetables, or costumes made to look like playing cards, books, candy, toy blocks, etc.
6. Costumes of Legendary Folk. For characters such as those found in the Mother Goose Rhymes, Santa Claus, brownies, fairies, elves, etc.

Suggested Reading:

Frances H. Haire. — The *Folk Costume Book.*

An excellent book. Gives detailed description of the most representative costumes of the nationalities, with color plates.

Constance D'Arcy Mackay — *Costumes and Scenery.*

Contains costume plates for nearly every type of character.

Agnes Brooks Young — *Stage Costuming.*

A very helpful book.

EXAMPLES OF MINIATURE SETTINGS

CHAPTER X

The Subject of Lighting

A visit to any large city theater will reveal how important and valuable the medium of light is being regarded by producers. In modern theaters light is depended on to a very great extent as a psychological medium to help express the mood and thought of the play, to suggest or simulate natural effects, and to complete and unify the work of the scene designer and the costumer, besides providing illumination by which to see the action.

The problem of lighting the stage in an interesting manner is not a difficult one for the amateur in this day of easy access to ordinary electrical equipment, although there is much talk about the intricacy of it all. Unusual and beautiful effects are within the reach of anyone who will take the trouble to give the matter sufficient study; in fact, there is no limit to the artistry which may be obtained by patience and experimentation with the most primitive machinery. With proper lighting, costumes of very inexpensive materials can be used to advantage and with good effect. On the other hand colorful and artistic costumes, and attractive scenery can be spoiled by projecting the wrong color of light upon them.

To look at the immense quantity of lighting apparatus in a large theater will often discourage the amateur, but such extensive equipment is needed because of the distances and the need for flexibility and ease in handling the various effects. The necessary fundamentals for lighting a small stage can be learned in a very short time. Simplified to essentials, it is nothing but a multiplication of a single unit;

a bulb, a switch, and a dimming device to control the intensity. Even where there is very little equipment available, an interested electrician, who knows the simple rules of wiring and controlling electrical current, can overcome the apparent handicap of a poor lighting system. Up-to-date lighting equipment is expensive, but many substitutes can be constructed with comparatively little expense, and so the entire problem narrows itself to the act of adapting the available equipment to the needs of the production at hand.

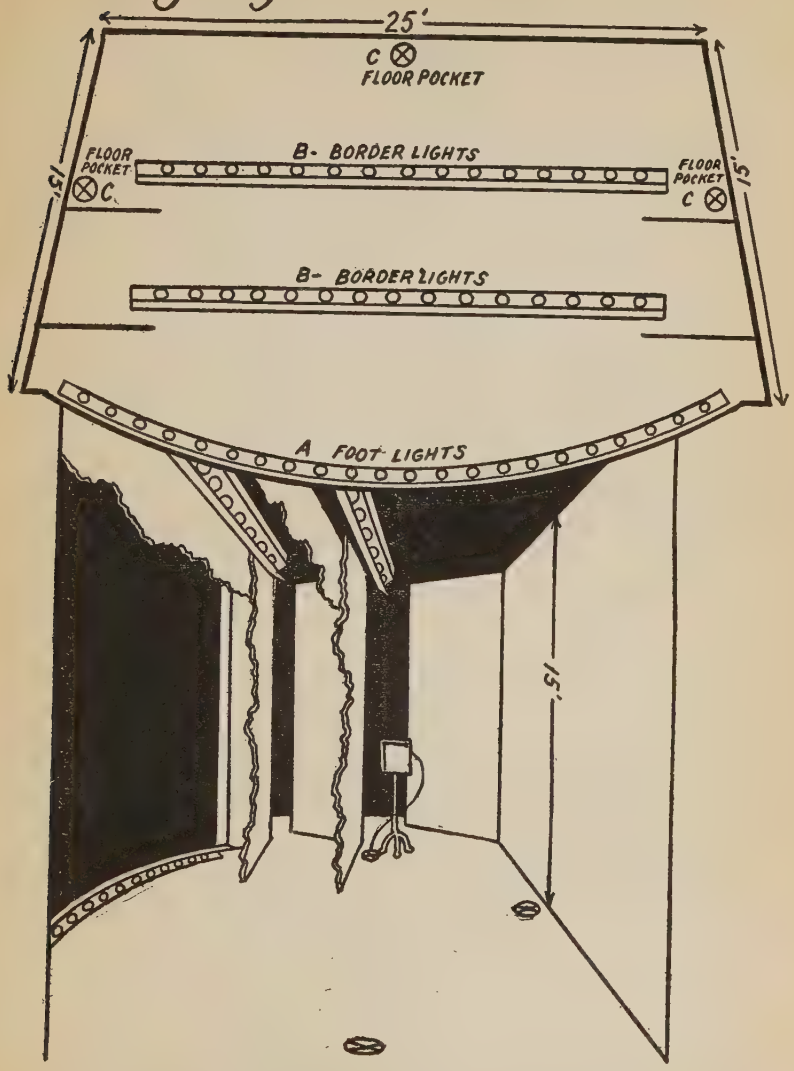
Light is probably the most valuable single medium that the stage director has for creating the desired psychological effects and for holding the attention of the audience. Stage lighting in general exemplifies many of the principles of correct illumination. All stage light is indirect, reflected. We never see a brilliant, glaring light source on the stage. All the lights are invisible to the audience. The stage manager knows that unshielded lamps distract attention, that they fatigue and annoy. Because of this, the indirect, reflective method of lighting, the quality and intensity of light as well as the principles of the action of colored light on colored objects must be learned through experimentation.

There are four different sources of light used to light the amateur and professional stage; footlights, border lights, floodlights, and the spotlight. The footlights and border lights might be said to provide general illumination, while the spotlights and the floodlights or bunchlights do special duty. Let us consider each of these separately, treating the topic from the standpoint of the amateur.

Footlights.

The footlights direct a strong light from below and from the front which intensifies the facial expression of the actor

Plan and Elevation of Stage Lights for Small School



A — Footlights, disappearing type in white painted metal trough with sockets 6 inches apart. Three circuits, red, amber, green, or blue.

B^1-B^2 — Border lights. Sockets 6 inches apart, mounted on an inverted white painted metal trough. Three circuits.

C^1-C^2-C^3 — Floor or side pockets, convenient connecting sockets.

and assists to a great degree in holding the attention of the audience. Such strong light from below tends to reverse the natural shadows, and this effect has caused some modern directors to discontinue the use of footlights altogether. Nevertheless the footlights really have a necessary part in the proper lighting of the stage, but the light should be of a more subdued kind instead of the bright lights used in former days; and instead of using the pure white light, amber colored lamps should be substituted. There should be several separate circuits in the footlight trough, so that the colors of red, blue, green and amber can be secured. There are several new types of footlights that are better than the old open-trough kind although these are still used on many stages; the disappearing type is particularly well suited to assembly rooms and school auditoriums, on account of the lamp breakage it saves.

Border Lights.

The border lights furnish general illumination from a more natural direction, from above. They are a necessary part of any stage equipment and are usually no more than an inverted footlight suspended from the flies. However, they should be so arranged that the light is emitted in a downward and backward direction. In the medium sized stage there should be two sets of border lights, one in the front and one further back. As in the footlights the lamps should be arranged on several circuits so that several different colors are possible.

Floodlight.

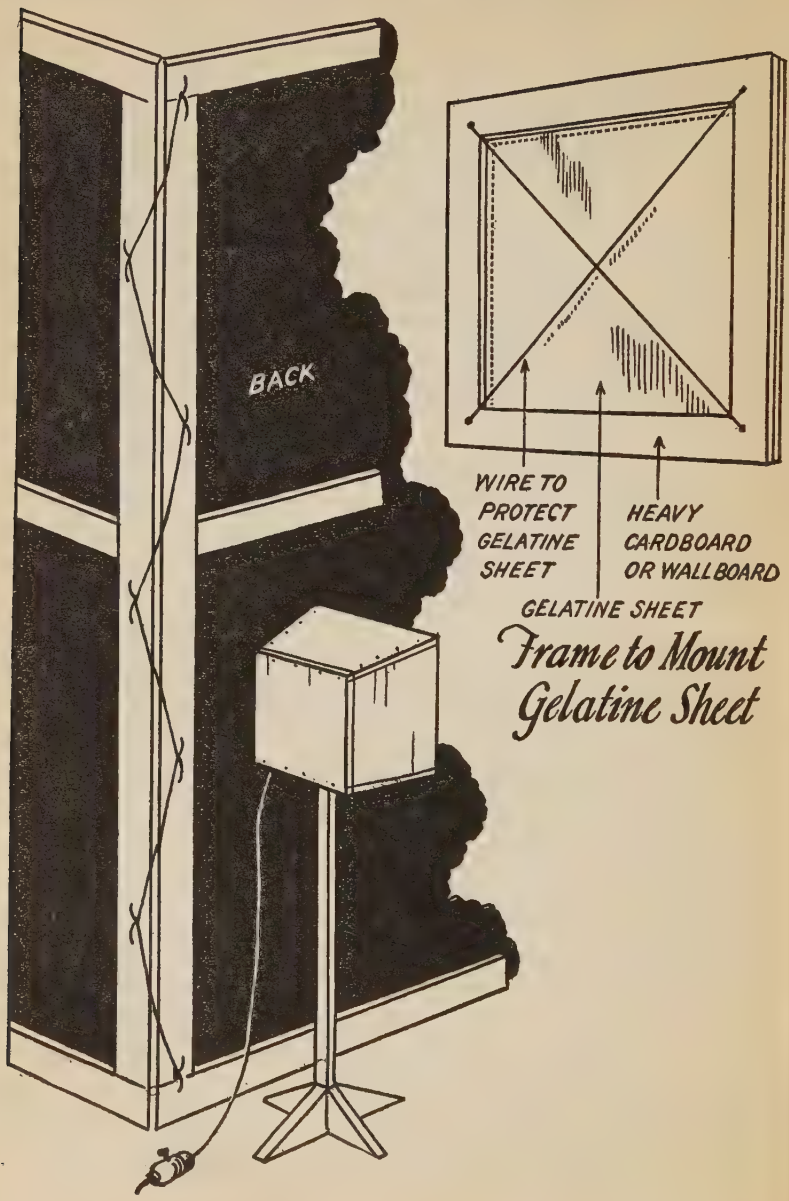
A most simple and useful device for lighting certain portions of the stage is what is known as the open box olivette, better known perhaps as the floodlight or bunchlight. It is

an open box painted inside with reflecting paint and mounted on a standard, ventilated properly, containing sockets for the lamps and grooves for gelatine screen slides. It is portable and should be made adjustable as to height and direction. If it is not in the lighting equipment, it can be easily made and set up. Take an ordinary small soap box and line it with asbestos paper. If the insurance regulations will not permit this kind of box, a square tin pan painted white on the inside can be used instead.

Amateur electricians must be cautioned against attempting any lighting experiments without first finding out just how much electricity the house carries. It is possible to become so enthusiastic about the lighting effects that the cables will be overloaded. It is best to consider this ahead of time in order to avoid the embarrassment of having the house thrown into entire darkness at the most inopportune time.

Spotlight.

When it is desired to draw the attention of the audience to an individual player, or special group, it is the common practice to illuminate them with a light of higher intensity. This is done with a spotlight, which throws a strong concentrated beam of light. These spots are usually placed in the balcony and controlled by someone stationed at that place, but in recent years special effects have been gotten by "baby spots" placed in the wings or in the flies above. Three different contrivances are suggested to the amateur to substitute for the regular spotlight. A large pocket flashlight is useful in a dark scene, but loses its effect on a brilliantly lighted stage. The familiar automobile spotlight, or the stereopticon with a long focus lens, found in many schools, are fair substitutes. The addition of an ar-



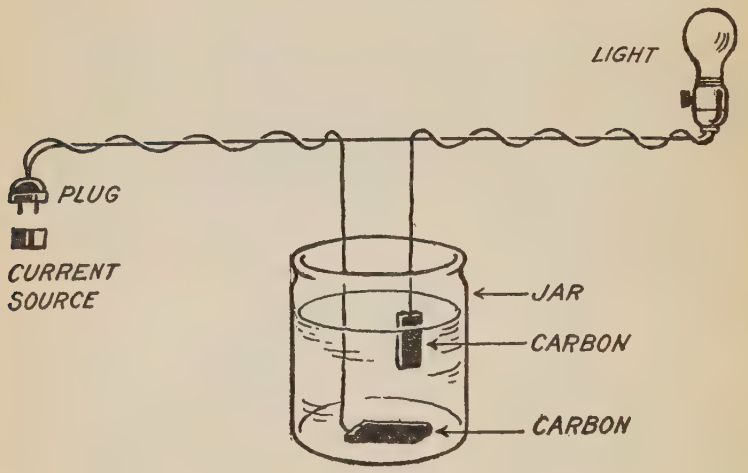
Frame to Mount Gelatine Sheet

rangement for holding the colored gelatine sheets in front of these devices will increase its usefulness. If none of these named substitutes can be found, there is still another homemade spotlight that can be made from a coffee-can or a length of stovepipe. Solder a square piece of tin to the end of the pipe or can at right angles; cut an opening in the square piece of tin a little smaller than the can and turn the edges inward. Shape the outer edges of the square of tin so it will hold the color frames of gelatine sheets; place a mirror in the end opposite the opening, make a few holes for ventilation (very necessary), and insert a socket and lamp. Mount the whole device on a standard and you will have a fair substitute.

The Dimmer.

One of the most important appliances for beautiful stage lighting is the rheostat or dimmer. There are several recipes for homemade dimmers, but if money can be saved in other directions it is advisable to buy one from an electrical house. Small portable dimmers cost around fifteen dollars, and it is more satisfactory to have two small ones than a large one. The following homemade dimming device is very satisfactory for small stages. In recommending this we want again to caution the amateur to be very careful, for there is always danger in handling live wires. Take two old dry cell batteries and extract the center pole by breaking away the packing around it. This center pole is a stick of carbon. Next cut one of the wires of the electric cord leading from the current source. This will make two loose ends for wire connections. On each one of these wire ends attach one of the battery carbons. Next fill a large earthen jar three-fourths full of water. Lay one of these carbons on the bottom of the jar. Suspend the other car-

bon above and over the jar by a device which will allow the carbon to descend slowly into the water. As the two carbons come closer together there is less resistance to the current passing through the water, and therefore the light becomes more brilliant as one carbon approaches the other.



Likewise, in reversible manner, as the carbons are separated, the light is dimmed. The experiment is more successful with several light bulbs on the cord than with just one bulb. A pinch of salt in the water sometimes adds to the success of the device.

Colored Light.

There are two convenient methods of securing colored light; by coloring the electric bulbs, and by directing light through gelatine sheets. On the market there are several coloring fluid preparations, one called Transcolor, another called Colorine, selling around three dollars a quart, that

are used for coloring electric bulbs. The fluid is put up in half-pint containers and there are about a dozen shades of color. The half-pint container will color a hundred 40-watt lamps. To color the bulb, remove the surface dust, place it in a light socket, turn on the current, dip into the fluid and allow to dry. If gradation in color is desired this can be controlled by dipping once or several times. Very few of the lamp dips are permanent since the heat causes it to gradually fade and new coatings at frequent intervals are necessary. This coloring does not spoil the lamp for further use because it can be restored to white by dipping it into a solution of denatured alcohol.

Gelatine sheets are by far the most widely used color media now, and they are available in a wide variety of tints and shades. They can be obtained at any theatrical supply house and come in sheets size 20 x 24 inches costing about twenty cents a sheet. The gelatine material must be carefully handled, being affected by moisture, and extreme heat and cold. The sheets break easily and their life in service is rather short. Where they are used across the mouths of reflectors or in border and strip lights, special precautions must be taken to have a reliable holding device. By this is meant some means of preventing the gelatine from cracking and curling, and opening a gap that will allow the light to escape. Place the sheet between two pieces of wire netting and then place this between two pieces of beaverboard with the centers removed for the light to pass through.

In order to use colored light intelligently, it must be remembered that an object is seen by the light it reflects to the eye. If light does not strike anything, one is not aware that there is any light present. A dead black will not reflect light at all, so in order to obtain a maximum effect of light and color effects for a given expenditure of electric

current, light colored surroundings that reflect well are necessary.

Colored objects appear so because they pick out certain rays from the light and reflect these back to the eye, while absorbing the other rays. A red object in daylight or under ordinary artificial illumination appears red because it reflects the red rays. A pure red light falling on a red object will be reflected in full value; falling on a green object it will be absorbed, and the object reflecting no light, will appear black.

There are three so-called primary colors of light which mixed together, will give white. These colors are red, green, and blue. The mixing of the two or even the three primary colors in varying proportions will give all the intermediate colors. Red and green will produce yellow; blue and green, blue-green; blue and red, purple; red and green with more red than green, orange; etc. It must be remembered that light, rather than pigments, is being discussed here. Colored light involves a loss of light, the exact amount depending on the color used. In other words to obtain the same illumination with colored light as with white light, it is necessary to increase the wattage.

Amber absorbs 30 to 60 per cent of the light.
Red absorbs 75 to 85 per cent of the light.
Green absorbs 80 to 90 per cent of the light.
Blue absorbs 90 to 95 per cent of the light.

Therefore, it will be seen that blue, red and green give very little light in comparison to yellow. Dark blue gives practically no light at all, and can be used only when a dark stage is desired and there is no need of seeing the characters. Steel blue and light green are the best medium for moonlight. This same light affects the color in a costume, mak-

ing it likely to appear black. It will be noticed that too much make-up in this kind of light will make the person appear unreal. Red lips heavily painted will appear black and this is a point in favor of less make-up. Some very interesting and weird combinations can be secured by crossing various colors with the aid of a series of spotlights.

A very pretty effect is obtained in children's operettas in the fairy scenes with the use of the electric wand. On a darkened stage the children can carry a blinking light imitating fireflies or the lightning bug. This can be made with the common flashlight bulb attached by means of electrician's tape to a stick or wand, and the little bulb placed at the tip connected by wires to the small battery at the other end. The battery can be attached to the stick and held in the hand or may be placed in a pocket. Another effective device is to insert a small dry battery bulb into the neck of a rubber balloon after filling it with air. It makes an attractive decoration and can be carried in ballet dances or drills. This cannot be successfully done with a bulb that generates heat because the air within the balloon will expand and cause the balloon to burst. Many more interesting combinations will be worked out by the electrician if he is willing to experiment and study the problem of lighting.

As a closing word to this chapter on lighting, attention is called to two things of importance: (1) Careful study and experimentation in the different lighting effects will repay many fold in terms of success. Beautiful and effective lighting will help to interpret the message of the operetta by giving tone and atmosphere to the various scenes. (2) Do not wait until the final rehearsal to rehearse the lighting. All this should be decided before, the connections made, the lights placed, and the cues understood. Dress rehearsals are too frequently scenery and lighting rehearsals. Have

everything ready so that the final rehearsal may be a rehearsal of all the factors in the order that is desired at the regular performance, thereby obtaining the general effect of the production in its complete form.

EXAMPLES OF MINIATURE SETTINGS

CHAPTER XI

Dancing in the School Operetta

The universal instinct and desire for self-expression has been the basis of all our arts. Man's first thoughts and feelings were expressed in the movements of his body. In the development of the race, the gesture as a language, serving as a means of communicating thought, has played an important rôle. Even before crude pictures were sketched, or symbols were written and carved, or vocal sounds were arranged in any order, man expressed himself through physical movements that were imitative in type and character. With leap and mad gesture the primitive man celebrated his triumphs to the accompaniment of crude tribal instruments, or performed a rhythmic ceremony that indicated fear or manifested a sacred petition to a tribal god. There was a rhythmic ceremony for every important occasion; simple rustic dances celebrated the gathering of crops, and the coming of the sun's warm rays when spring returned. In this instinctive motor expression is found the basis and the origin of the modern art of dancing. Characterized by great simplicity and little variety, the dances of the ancient peoples consisted of a few gestures only, but, as civilization has progressed, the dance forms have been gradually elaborated into highly complex, technical, and artificial forms such as are found on the modern stage. Yet we have been slow to recognize and adopt some of the great gifts that the immigrant peoples have brought to America — folk dancing and folk music.

Dancing as Applied to Operettas.

Rhythmic motions of some kind most certainly have a place in the school operetta, but just how much depends upon the nature of the operetta, the limits of the stage, and the ability of the students. When considering the subject of dances in the school operetta, one must concede that the word "dance" is much too elaborate a term to apply to the unusual demands of such amateur productions. In fact, most school operettas do not demand any real stage dancing. There are a few special character dances that demand originality and some skill in dancing, but most of the so-called dances are no more than simple rhythmic movements consisting of easy steps and easy hand gestures. These help to emphasize the accompanying words, are always effective in ensemble, and contribute much to the interest of the stage picture.

Since the amateur operetta seldom requires an elaborate display of dancing skill, the demands on the amateur director are simplified considerably. Nevertheless an attempt should be made to secure the assistance of the physical training teacher in the school. Should this be impossible, there is no need for discouragement; one does not need to be a trained teacher of dancing in order to work out some interesting drills or dances for an operetta. The necessary qualities are found in every director: a keen interest and enthusiasm, a well developed imagination, a directed feeling for what is wanted, and a good sense of rhythm.

Selecting Dances.

First of all, the character of the operetta will govern the selection and type of dances or rhythmic interpretations to be introduced. Every operetta has a certain mood, a kind

of atmosphere that must be established and conveyed to the audience. All the factors that go to make up the operetta, the story, the music, the costumes, the lighting, the scenery, — all these contribute to the completeness of the production. The right kind of dances will also assist in creating the desired effect, and a suggestion for such dances is usually found in the words and music.

Types of Dances.

The various types of dances can be classified under five general headings: (1) the descriptive, the story telling, or the pantomimic dance; (2) the symbolic dance; (3) the folk dances; (4) the solo and aesthetic dance; and, (5) the formal classic dance.

Descriptive Dances.

The first type, the descriptive or pantomimic dance, is perhaps the most usable in the school operetta. In this type the dancers attempt to tell through rhythmic action the thought contained in the story, or by pantomime to convey to the audience the mood and progress of the plot. There can be no stated rules or principles to follow in this, since the character of operettas differs, and any director possessing the faculty of imagination, and who has the feeling for dramatic action, will discover some satisfactory movements to suit the event.

Symbolic Dances.

The symbolic type of dance has grown from the descriptive type, and is more complicated and less easily understood. In brief, it is a dance in which movements have grown to be traditional in meaning, representing ideas that were formerly expressed in many actions. Through the

process of many repetitions these actions have gradually become abbreviated until finally one movement expresses many original actions. This type of dance is seldom of any use in the school operetta, and so will not concern us further in this discussion.

Folk Dances.

Dances which have grown from manners and customs, and which reflect the character of the people, are termed folk dances. Each nation has its own treasure of folk dances, and in each of them are found the characteristics of the life and thought of that race. In these dances are revealed the common occurrences of daily life; the daily occupations, stories of national progress, love, and happiness in social gatherings. The shoemaker, the sailor, the tailor, the wheelwright, each expresses, as he dances in pantomime, some characteristic movement or incident of the day's toil. More and more are these claiming our attention in the fragmentary forms of the folk dances that have been recently revived. Many collections of these folk dances have been published and are now available. They should be consulted for the details of each respective dance. Such distinctive dances as the Virginia reel, the morris dance, the sailor's hornpipe, the Italian tarantella, the Scotch highland fling, the Irish jig, the Polish mazurka — all these are fascinating in their effectiveness, and should be used when the character of the operetta suggests them. The reader is asked to consult the bibliography for a list of books on folk dances.

Solo and Aesthetic Dances.

The solo and aesthetic dances are highly specialized and demand individual accomplishment. If the school has a

student talented in this type of dancing, a special opportunity should be given for that person to contribute a number, in keeping, of course, with the general mood of the scene, even if no provision has been made by the authors.

Formal Dances.

The formal dance is a dance in which the figures and the style are arranged for a particular rhythm, and is most often of a stately and dignified character. Such classic dances as the minuet, the gavotte and the polka are perhaps the best known and the most often used. They developed during the sixteenth and seventeenth centuries when a highly refined social culture prevailed. The intellectual quality of these dances required great technical skill in the performance of them. The minuet was influenced by the nobility and the wealthy classes, and was characterized by courtesy and charm, the emphasis being placed upon beauty and grace of movement and the ensemble. Such dances with their quaint and colorful costumes, are very effective for school entertainments, but they demand careful directing and more than ordinary skill.

If the amateur director is not familiar with the fundamental elements and the technique of dancing, he is very likely not to recognize the rhythmic possibilities of the head, the hands and arms, the body and legs, and the foot. And so, an attempt will be made to suggest in a brief manner some of the movements that are within the comprehension and attainment of the amateur.

Body Movements.

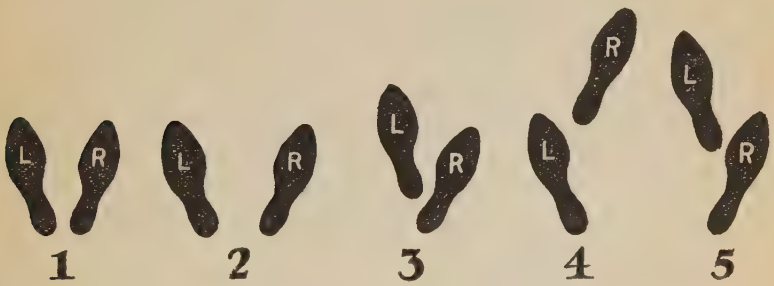
The motor impulses of the body are quite diverse, but almost all of them can be used to express the inner self through the medium of directed and controlled movements.

Beginning with the head, there are only a few possibilities for movement; they are, nodding, both forwards and backwards, and a side-to-side movement. The hands and arms allow more variety: folding arms, hands on hips (akimbo), extended from the sides, to the front, and overhead; swinging arms, joining hands with partner, interlocking arms when in straight lines, snapping the fingers, and various ways of clapping the hands. The different movements of the body are, bending forward, backward and sideways, turning, whirling, kicking, curtsey (bending of knees), and squatting. The movements possible with the feet are equal in number if not greater than those with the hands; stepping forward, back step, side step, sliding step, stamping, hopping, skipping, pointing with toe, or heel, crossing of one foot over the other, and raising and lowering of heels.

Foot and Leg Movements.

All movements having to do with the feet and legs can be grouped into three classes: (1) those movements having to do with stepping, (2) those that come under the division called springing movements, and (3) other miscellaneous movements not included in the first two classes, such as the various leg, knee and foot swingings and bendings, and various degrees of turns. Under the heading "Stepping" are the walking and march step, pointing, the glide, the draw, and the stamp. Springing movements are the running step, the leap, the hop and skip, the stand-jump and the cut. Miscellaneous movements are raising and lowering of heels, the bending and straightening of the knees, swinging of the knee forward and to the side, swinging of the legs forward, sideward, backward, fore-outward, fore-inward, back-outward, back-inward, and turns of various degrees.

There are five fundamental positions of the feet that are used in all dancing, and the following drawing shows them to be quite simple and obvious.



Fundamental Positions

It will be noted that the feet "toe out" at an angle of forty-five degrees in all positions. In the first position the feet are close together in the natural standing arrangement, heels together with the weight more on the ball of the foot than on the heels, and the knees straight and touching. The second position is made by a sideward movement of the foot separating the two feet into an open position, the moving foot keeping the same angle as in the first position. In the third position the left heel is brought to the instep of the right foot, placing the feet at right angles to each other. The fourth position is a variant of the third position, and is obtained by means of pointing, striding or stepping forward and outward, or backward and outward. The fifth position places the right foot behind the left foot so that the toe touches the heel of the left foot. Generally the weight is not on both feet in this position since the position occurs most frequently as a pointing position when the heel of the left foot is raised.

Arm Movements.

The addition of arm movements to the simple steps not only is effective, but also gives rise to new and beautiful forms; therefore, a brief description of the positions possible with the arms is given to aid the amateur.

First Position. The most natural position of the arms is to hang loosely at the sides.

Second Position. This is an open position in which the naturally bent arms are extended obliquely forward, downward and outward, with the hands apart slightly more than the width of the shoulders, and the palms toward each other.

Third Position. The arms are directed forward on a plane about level with the shoulders and rounded into a circle with the finger tips almost touching.

Fourth Position. The arms are raised above the head slightly curved, with palms toward each other and a little farther apart than the shoulder width (open position).

Fifth Position. Arms rounded in a circle slightly leaning to the front rather than directly overhead, finger tips almost touching (closed position), and palms turned toward each other.

Sixth Position. Arms extended to the side, a little lower than the shoulder line, slightly bent at the elbows. The palms are usually forward, the most natural way, but may be downward and upward.

Seventh Position. Hands placed at waist with palms downward, index finger in front and thumb back, elbows directed outward and slightly backward. By combining any two of these positions, a different position for each arm, quite a variety of effective arm positions is secured.

In combining the arm movements with the dance steps the director must realize the complexity of such a combination and guide himself accordingly. Simplicity, harmony of action and position are far better than elaborate detail, for too difficult a combination will defeat the desired effect. It must be remembered that a too vigorous movement cannot be engaged in by a chorus without affecting the quality and strength of the singing. Perhaps the principle of opposition, which consists of raising the arm opposite the extended foot as in some dances, will aid the director to produce artistic positions and a well balanced posture.

Explanation of Movements:

Jump — a spring from one or both feet landing in any position on both feet.

Step — a placing of either foot in any direction and the transfer of the weight to it, the advanced foot touching the floor before the other foot leaves.

Leap — a spring from one foot landing on the other in any direction.

Hop — a spring from one foot to the same foot in place or in any direction. The other foot may be in any position.

Cut — a displacing of one foot by the other. It may be front, back, sidewise from any position of one foot to any position of the other.

Touching or pointing — a light rebounding touch of the toe to the floor in any direction, the weight being on the opposite foot.

Close — when the feet are apart bring either foot close to the other in any specified position.

Kick — a flexion of the thigh and leg with a quick movement forward or backward.

Squat — lowering of the body in an erect position by bending the knees and raising on the toes.

Explanation of a few easy dance steps:

Follow Step — music 2–4, 4–4, or 6–8 time (counted two in a measure).

Count 1. Step forward with left.

Count 2. Close to 1st position with right. This is left follow step. It may be done left, right, or alternate in any direction.

Gallop Step — usually done to 2–4 music. It is the follow step but the two movements are done to one count. The last count should be a jump to both feet.

Count 1. Flex thigh and leg, and step forward with left and close to 1st position with right.

Count 2. Same as Count 1. This is left forward Gallop. It can be done left, or right in any direction.

Skip Step — music 2–4 or 6–8 (counted two in a measure). Count one-and-two-and.

Count 1. Step forward with left.

Count and. Hop on left with right thigh and knee flexed.

Count 2. Step forward with right.

Count and. Hop on right with left thigh and knee flexed.

Change Step — Three movements to two counts, music 2–4 or 6–8 (counted two in a measure). Count one-and-two.

Count 1. Step forward with left.

Count and two. Back cut with right and step forward with left.

Next measure —

Count 1. Step forward with right.

Count and two. Back cut with left and step forward with right.

Continue alternating these two measures.

Polka — Three movements to two counts, and done with 2–4 music. Count one-and-two; one-and-two.

Polka Sideward —

Count 1. Step sideward with left and close to 1st position with right.

Count 2. Step sideward with left and right toe point at back of left leg. This can be done forward, backward, and counterlike (that is beginning with right foot instead of left).

Schottische — four movements to four counts, done to 4–4 music. It may be four even steps, but is usually three steps and a hop.

Count 1. Step sideward with left.

Count 2. Step across in back of left with right.

Count 3. Step sideward with left.

Count 4. Hop on left, and right toe point at back of left leg. Counterlike for right. Can be done forward and backward as well.

Curtsey Step — waltz time, each curtsey requiring two measures (two counts), one for each measure.

Count 1. Step left sideward.

Count 2. Cross right foot in rear and bend knees.

Characteristics of the Representative Dances of Nations.

American Indian — simple springing and running steps, crouching body and bending knees.

Southern Negro — clogging, the stress being placed on the music of the feet; loose flowing arms.

American Virginia Reel — Barn Dance; skipping, turning, exchange of partners, advances, bowings, curtsies, etc.

English — Sailor's Hornpipe, a dance of character based upon the movements associated with the duties of the sailor. A combination of steps and pantomime.

Scotch — Highland Fling — symbolizes victory or rejoicing; vigorous hopping, pointing movements, accompanied by various hand positions.

Irish — Jig and Reel — stresses the music of the feet.

Swedish — Clap Dance — stamping of feet, clapping of hands.

Spanish — whirling, vigorous and sharp stamping of feet, light coquetry exchanged between partners, accompanied with tambourines or castanets.

Italian — Tarantelle — a breezy, animated dance with many turns to the accompaniment of the beribboned tambourine.

Russian — Cossack Dance — Adagio movement expressing tranquillity, dignity and grace; and an Allegro movement expressing the motives of happiness and vivacity.

Japanese — short steps, quiet movements, folded arms.

Oriental Dances — feet used only as a support of the weight of the body; snaky movements with body and arms; no leaps or open leg movements.

Soldier Drill — straight erect bodies, marching steps, hands used in handling musket and saluting.

Although many of the authors of our school operettas have given careful directions in their stage guides for all the dances and drills, there are some who have left this task to the director's own originality. The director will find his group of boys and girls very helpful in such cases, for their ideas of how to interpret in rhythm the meaning of the various scenes are often quite natural. The combined imagination of the group will often quickly solve this problem assuming that the director is able to furnish the proper stimulus to their imagination. The real difficulty comes in choosing the best suggestion and organizing the simple movements, and in varying them all with sufficient contrast to relieve any possible monotony.

Suggested Reading:

Rhythmic Action Plays and Dances — Irene E. Phillips Moses.

Fifty Figure and Character Dances — Elizabeth Turner Bell.

Rhythm and Dances for Elementary Schools — Dorothy La Salle.

Dances of the People — Elizabeth Burchenal.

Folk Dances and Singing Games — Elizabeth Burchenal.

American Country Dances — Elizabeth Burchenal.

Folk Dances from Old Homelands — Elizabeth Burchenal.

CHAPTER XII

A Note on Make-up

The appeal to an audience through the eye is fully as strong as through the ear. Make-up, like costuming, depends to some extent upon the lighting of the stage. Here again it must be said that there are no special rules that will insure an exact and successful make-up. It is an art that can be acquired only through experience. One might say that the subject of make-up really begins with the selection of the members of the cast. Indeed it is quite fortunate if persons can be selected who have the features of the character to be represented. This is possible in high schools occasionally, but most often a little make-up is necessary. However, it must be remembered that make-up and costume will not make the character without a fair degree of acting ability also. In fact, make-up and costume are to be regarded as assistants to the larger accomplishment, the acting.

The subject of make-up usually does not concern the average director until the time of the dress rehearsal arrives, but it is wise to make some provision for this essential task previous to the real need. If at all possible, get someone to supervise the make-up, to relieve the director of that responsibility. For those who find that they must do it themselves or supervise it, the following brief suggestions are offered.

Discretion in Make-up.

First of all, the guiding principle should be, the lighter the make-up, the greater the opportunity there will be for

the real exercise of the natural facial expression which is valuable and so much appreciated by an audience in an amateur production. In fact, one of the chief pleasures found in an amateur production is the ability to recognize familiar faces. Those who are observant have noticed that actors on the legitimate stage are using less make-up than formerly. Modern stage lighting is effecting this change. Too much make-up tends to exaggerate or burlesque a character, and it should be avoided except in the case of the unusual character part. Amateurs find it great fun to indulge in too much grease paint, often to the extreme. Red is used too lavishly by amateurs because they seem to think it one of the prime beautifiers. Often it resembles the paint on dolls' faces instead of that fine healthy glow that attracts. Rouge over the entire lip accentuates the lips, making them appear large and ugly under certain lights. Sometimes the eyes need a little black, but unless one is skilled in placing the lines, it had better be left alone. Too many lines and too much rouge will suggest dissipation, the approach of age, rather than the healthy glow of youth.

Two Methods for Make-Up.

There are two methods for make-up, the grease paint make-up, which requires extra skill and practice to be successful, and the dry-powder method, or straight make-up, which is more suited to amateurs, especially for those who do not stay on the stage long at a time. The dry-powder make-up is easier to put on, and therefore better for large groups such as are found in every school operetta. It consists of a heavy street make-up using cold cream, rouge, and powder, omitting all grease paints. Rub cold cream in well over the face, neck and ears, even into the edges of the hair; then remove the excess cream with a towel leaving a very

fine film on the skin. After this, the eyebrows and forehead may be lined if desired. Next rouge the cheeks and apply powder of the proper shade and finally rouge the lips.

Character Make-Up.

For the special type character make-up, the grease paint is best. Someone experienced in this kind of make-up should be found if possible, although a number of practices will partially prepare the amateur in this art. It will take more materials, and a standard make-up kit should be used containing a large assortment of paints and powders. The basic foundation, cold cream or cocoa butter, should be rubbed in well before applying the paint. Character make-up is largely a matter of the application of light and shade. Shadows or hollows about the eyes, in the temples and cheeks, may be painted with grease paint in gray, light brown or a darker shade than used for the base. The cheek-bones, nose, chin and forehead may be made to appear more prominent by painting "highlights" on them. "Highlighting" is done with a white or lighter shade of grease paint than the base. By the correct use of light and shade a stout face can be made to appear thin, or vice versa. Wrinkles and lines show character more than any other physical feature. If these lines are not to appear like painted lines they must be carefully highlighted or blended. The "shade" is the wrinkle itself, the depression in the skin. The "light" is the elevation or fold of flesh above the wrinkle, and both have to be considered. First, the shade or depression is sketched in with the rounded end of a toothpick, using gray, light brown or deep crimson, according to the complexion of the character. Then the line is carefully blended with the fingers, followed by painting the highlight or fold of flesh. This should be a line of white, yellow or a

shade of flesh, immediately above the previously painted wrinkle, and is also carefully blended. Apply plenty of powder, but use a lighter shade than the base so that the highlight and shadows will not be destroyed. Be sure to practice and apply the make-up under the same lighting that will be used upon the stage, since variance in lighting affects the results of make-up.

Beards, mustaches, eyebrows and sideburns can be made best by using crêpe hair and spirit gum. This is inexpensive and gets results when properly employed. The use of wigs is not advised unless it is impossible to get along without them. It is more satisfactory to use one's own hair. It can be combed in various ways, slicked down, curled and powdered and will appear very much like a wig.

Make-up on Children.

The writer is not in favor of using any make-up on children. Children's faces are best left alone so the expression will be more natural and telling. It is true that when children represent fairies, sunbeams, flowers, etc., they are usually dressed in white, and this causes their faces to appear colorless. This effect can be remedied by using amber lights to illuminate the stage, with an occasional red and blue light in the footlights to soften the effect.

To attempt to describe the make-up of the many types and nationalities that occur in the demands of school operettas would enlarge this chapter to unnecessary length. For further information on the subject the reader is asked to consult the list of books on this subject in the bibliography. In closing this brief comment on the subject of make-up, the amateur is advised to observe types in real life, and to practice in making these types many times. These two suggestions will help more than volumes of reading on the subject.

CHAPTER XIII

Advertising the Operetta: Tickets: Programs

There is abundant proof on every hand that advertising pays. In this day and age of keen competition, it seems that those who do the biggest advertising get the most business and are considered the most successful. Advertising is a means of acquainting the world at large with the information that an organization or individual is alive and active. Advertised products are more respected than those which are not advertised, although the latter may be quite meritorious. Even in the small community, the entertainment facilities are sometimes abundant, and these furnish the competition to school affairs. The public must be informed not once, but many times in very attractive ways extending over a period of time to fix it in the memory. Carefully planned publicity for the operetta will amply repay for the effort of studying and organizing it.

It might be well to secure the coöperation of the English department for this task. Students in the English department will enjoy writing news articles concerning the operetta and its preparation. These articles may be assigned as part of the regular work of those students who are especially interested in journalism.

Advance Publicity.

Advance publicity should begin three weeks before the scheduled performance. Since newspaper articles containing names are very acceptable to editors, a variety of stories should be prepared in advance, in the fashion of news.

These should be short, and written in simple direct style. Each article should include the name of the operetta, the name of the organization giving it, the time and place, and a few names of those taking part or helping to produce it. The time and place that tickets may be procured should be mentioned in the last paragraph. Six or seven articles are enough for the average community and they should be released in the following order. The first article is merely an announcement to attract attention and should be released the third week previous to the performance. In the second week, two articles should be released with an interval of time between each, and as the time of performance gets nearer, there should be more articles released appearing more often, perhaps at least three during the final week. Each story should contain the important facts, worded somewhat differently from the previous article, and each one should include exclusive bits of news about the production, such as special scenery, costumes, members of the cast, etc. Some of the news bits should be held in reserve from the first announcements so that subsequent articles will build up interest and curiosity. A generous sprinkling of names is regarded with more favor in editorial offices than long wordy articles, and by the time the last article has appeared the name of every person taking part in the operetta or helping in its production should have been included in the series. If there are two newspapers in the city each one should be furnished a different article on alternate days.

Paid Advertising.

The above publicity is excellent and is known as news, but in order to compensate for such and to keep in the good graces of the editor, the publicity manager should run a paid advertisement. Paid advertisements are of little value in

comparison with news articles because they are read less. Nevertheless the local papers should be supported by giving them a paid advertisement and by giving them the printing of programs and tickets if they do job printing. The advertising should have some distinctive design and should not be crowded in its make-up. It should contain only the what, who, when, and where; or the name of the operetta, the names of author and composer, the organization giving the production, the dates, the places, the time, the price, and the time and place for obtaining tickets.

Posters.

Handmade posters are excellent to attract the public. Only a few attractive ones in color are necessary. They have a drawing power that surpasses the printed window cards when placed in conspicuous places. These can be made in several interesting ways by the art department or a special class. A poster contest with its awards makes added publicity. These posters should be placed in selected places where many people pass or where numbers congregate. Merchants are usually willing to assist by giving space in their windows, for such things help to attract people to their show windows. If a prominent store will allow a whole or part of a window to show model stages, signs, pictures of the cast, duplication of the furniture used, and paintings of the costumes, it is an effective stunt. If this request for a window is divided up among the different stores, so that each one is asked but once in a certain length of time, it is not an unreasonable request. The store receives fine publicity, the effect is unique and attracts attention, and a newspaper notice would tell of the display and a note in the program would thank them.

Other Methods of Advertising.

The slide in the moving-picture theater is good and costs little. Handbills are practically a loss except in the small town since few people read them in larger places. Stickers for the automobile made in silhouette design cut from heavy paper in solid colors, such as windmills, three bears, blue moon, etc., make effective advertising if the owner is willing to let you place them on his car. Another excellent means of drawing the attention of the student body is to have some of the main characters dressed in appropriate costume, appear in the assembly hour in a short sketch. If practical these persons can be taken out on the street in a float arrangement.

TICKETS

The following items should always be placed on the ticket stub: (1) name of organization giving the operetta; (2) the name of the operetta; (3) the author and composer if possible; (4) the price; (5) the date; (6) the place; (7) and the hour.

The question of reserved seats is another item to be decided upon. If the school auditorium is small, reserved seats are unnecessary. Those coming early will naturally fill the choice seats, and those who are late may sit in the rear without disturbing. However, some patrons are more willing to pay an added fee for a reserved seat and this small sum adds just that much to the receipts.

Tickets should be on sale at least a week before the date of performance at some centrally located place, and in the hands of responsible pupils and room teachers. The ticket manager may devise several schemes to motivate the ticket selling, by interesting classes, clubs or individuals. In such instances each ticket should be numbered and a record made of its distribution to prevent mistakes.

PROGRAMS

The business manager attends to the publication of the program. If it contains advertisements, his business is to procure them. The custom of having a program full of advertisements is wisely disappearing, and in its place a single sheet or a four-page folder is used. Without the advertisements the program has a dignity and refinement that is worth the difference in cost. Uniformity and care should be used in the make-up of a program and since much that is obvious is frequently omitted, a list of things to be included are given.

At the head of a one-sheet program, or on the first page of a folder, should be the name of the school. Under this the word "presents" is followed by the name of the operetta in large type. Underneath this a brief line about the operetta such as "Musical Comedy," "Children's Operetta," "a Musical Playlet" followed by the author's and composer's names. At the bottom of the page should appear the place of presentation and the date.

On the second sheet the name of the play should be repeated and then "Cast in order of appearance." The main characters should all have a line each, while those in the chorus may be grouped together, but in all events do not fail to list every person who takes part. After the "Cast," the "Scenes" should be listed according to the acts and with a brief description. If a brief paragraph concerning the plot or story is desired, then it should follow the "Scenes." On the fourth page is the "Production Staff." In order they are: General Director, Music Director, Stage Director, Scenery Designer, Costumes, Properties, Dances, Advertising, Electrician, Business Manager, Accompanist, Art Director, Make-up Mistress, Assistants, Ushers. If there is

an orchestra, its conductor and personnel should be printed next in order followed by "Acknowledgments" for loan of furniture, properties, costumes, etc. These should be worded carefully and be in small and dignified print.

Programs are kept by amateurs as souvenirs and they should be planned with care. They should be proof-read by someone who knows the exact spelling of all names, because many people are sensitive about the misspelling of their names.

CHAPTER XIV

Coda

The day after the performance everyone is tempted to relax and live on the laurels of a successful production, but the wise director realizes when the curtain goes down on the last act that there remains a list of duties still to be carried out, and he will anticipate all of this by planning in advance for the immediate return of borrowed articles and costumes the very next day. He will have to impress upon his assistants and helpers that this part of the job is just as important as the assembling of the mass of materials for the performance. Prompt returning of all borrowed articles relieves responsibility, creates a good feeling on the part of the lender, and will help to encourage further accommodation to be willingly offered in the future.

It is advisable to take proper care of the scenery, and where special scenery has been made for the operetta it should not be discarded and destroyed, but should be stored in some place for the future. The very next entertainment may require for its setting something that may be found in the storeroom. With a little retouching in color or arrangement in shape, many pieces of the homemade scenery can be used again with little added expense.

A newspaper write-up of the performance is another thing sometimes left undone, or if done it is written poorly. Directors most often leave it to the local editor, who carelessly overlooks the thing in his busy day, or he may have rather disjointed ideas about musical affairs, and so writes a lot but says very little that will serve as a satisfactory

appreciation of the efforts of the pupils who took part in the affair. These young people expect a comment in their local paper, and are disappointed when the writing is carelessly done, or left out entirely. The effort in any dramatic enterprise is worthy of some comment, and should never be allowed to pass when school children have taken part. It is not necessary for the director to actually write the article himself (and yet that way is often more satisfactory, provided the director can refrain from writing self-praise), but at least the editor should be guided so as to give just praise and commendation in the right place and to the deserving ones. In such an article there is excellent opportunity to drive home some worthy ideas in the minds of both the school people and the community. After having seen a school in successful action, there is more of a foundation on which to work for future patronage. This is a day of propaganda and advertising. It has its virtues as well as its vices. The right thing said at this impressionable age of the high school pupil will count very much, and on the other hand a misleading statement may work unexpected harm to future undertakings in the music department. Use the press; it is a good spokesman, if used properly.

APPENDIX A

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Folk Dances and Singing Games — Elizabeth Burchenal. G. Schirmer, New York.

American Country Dances — Elizabeth Burchenal. G. Schirmer, New York.

Folk Dances from Old Homelands — Elizabeth Burchenal. G. Schirmer, New York.

APPENDIX B

A selected list of school operettas from the representative publishers is appended, classified according to difficulty and the group for which each is best suited. A brief description of each is given, with a notation as to the style and character of the operetta, the kind of scene, the approximate time for performance, and the publisher. The list cannot be called complete. Individual taste and opinion may substitute and add to the list.

Children's Operettas.

I. Short and easy to stage; good and attractive music.

Autumn Gold — Libretto and music by Otis M. Carrington. One half hour; companion to Spring Glow in character and type. Myers & Carrington.

Cobbler and the Elves — Libretto by Berta Elsmith, music by Charles Repper. One half hour. A folk music play; simple but attractive exterior scene; very charming. Its simplicity presents the quaint, crude quality of German folk lore. C. C. Birchard & Co.

Fairy Rose — Libretto by Virginia Woods Mackall, music by Eliza McCalmont Woods. A short musical sketch having a simple interior scene. Style — Fairy-Fantastic. J. Fischer & Bro.

Farmerette — Libretto and music by Claire Chapman. One half hour; exterior rustic scene. Style — Fantastic. Characters are personifications of vegetables; very charming. A. P. Schmidt.

Goldilocks and the Bears — Libretto and music by Henry P. Cross. One half hour; one exterior scene; very attractive story. Style — Fantastic. J. Fischer & Bro.

In a Florist's Window — Libretto and music by Otis M. Carrington. One half hour; one interior scene; all grades can be used if desired.
Myers & Carrington.

Farm Friends — Libretto and music by Floy A. Rossman. One hour. One exterior scene. Eight human characters, and choruses of girls, boys, sunbeams and rain sprites. Nine animal characters.
C. C. Birchard & Co.

Flag in Birdland — Libretto by Catherine T. Bryce, music arranged by David Stevens. Twenty-five minutes; one act and scene. Describes the making of the flag, and its significance, with characters represented as birds. Style — patriotic, the outstanding idea being love of country and the flag. Especially suitable for Memorial Day programs, for Primary and Kindergarten children. Accompaniment for piano and optional Toy Orchestra. Costumes — bird.
C. C. Birchard & Co.

Let's Go Traveling — Libretto and music by Cynthia Dodge. One half hour; one easy interior scene. Style — International.
Theodore Presser.

Poster Folk — Libretto by Sigmund B. Alexander, music by Alice M. Wolf. One hour; two easy exterior scenes; simple costumes. Style — Fantastic.
M. Witmark & Sons.

Peter Rabbit — Libretto and music by Henry P. Cross. Forty-five minutes; two easy exterior scenes; costumes represent rabbits and vegetables. Charming plot for children. Style — Fantastic.
J. Fischer & Bro.

Royal Playmate — Libretto by C. S. Montanye, music by A. Louis Scarmolin. About forty-five minutes; a beautiful story and interesting music; one exterior scene.
Oliver Ditson.

Spring Glow — Libretto and music by Otis M. Carrington. One half hour; three easy scenes.
Myers & Carrington.

Tale of the Toys — Libretto by J. Lilian Vandevere, music by Gladys Pitcher. Short Christmas operetta. No stage setting

needed. A delightful sketch. Good for an assembly project. Three of the songs may be sung by groups of children seated in the audience.
C. C. Birchard & Co.

Under the Sugar Plum Tree — Libretto by Willis N. Bugbee, music by Harry C. Eldridge. Forty-five minutes; one exterior scene; good plot; costumes — fairy, sailor and hunting outfits; adaptable to few or many children.
Eldridge Entertainment House.

II. A little more difficult than the above list.

Baby's First Christmas Tree — Libretto by Gertrude Farwell, music by Arthur Farwell. Twenty-five minutes. One scene, seven principals. Costumes — fairy. A symbolic Christmas legend.
C. C. Birchard & Co.

Baby Bunting — Libretto by Alice McCord, music by Charlotte F. Furey. One half hour; one exterior scene. Style — Fairy.
Oliver Ditson Co.

Christmas Toys Wake Up — Libretto by Florence R. Kirk, music by John V. Pearsall. One half hour; one easy interior scene. Style — Fairy-Christmas. May include several groups of children of various ages. Fine opportunities for costuming.
C. C. Birchard & Co.

Cinderella — Libretto and music by Harvey Worthington Loomis. About one hour. Two very simple interior scenes; very charming. Style — Fairy. May include children of various grades. Chorus of fairies and gnomes who dance. Music unusual, some with optional second part.
C. C. Birchard & Co.

Jeannette-Isabella — Arranged by Berta Elsmith. Twenty minutes. An old Provençal Christmas carol developed in pageant style, for church or school. No spoken dialogue, but pantomime, interpreting the carol as it is sung.
C. C. Birchard & Co.

Forest Court — Libretto by Douglass and Virginia Whitehead, music by G. A. Grant-Schaefer. One hour; one exterior

scene; simple costuming; excellent plot and music. Style — Fairy-Fantastic.
A. P. Schmidt.

Kay and Gerda — Libretto and music by Hazel Watts Cooke. One hour; three different but easy scenes. Style — Fairy.
H. FitzSimons.

Melilotte — Libretto and music by David Stevens. One half hour; one interior scene. Style — Fairy. Costumes — animal, fairy and fantastic. Quaint; delightful humor; quite out of the ordinary.
C. C. Birchard & Co.

On Midsummer's Day — Libretto and music by Beatrice Alderman. One hour; one exterior scene; costumes — fairy and flowers.
Willis Music Company.

Storyland — Libretto by Elizabeth Hays Wilkinson, music by Harvey B. Gaul. Forty-five minutes; one exterior scene. Style — Fantastic.
Oliver Ditson Co.

Under the Sea — Libretto by Evelyn Haydn, music by Jessie Mae Jewitt. One hour; two exterior scenes. Style — Fantastic.
M. Witmark & Sons.

III. More difficult, adapted to upper grades.

Aunt Drusilla's Garden — Libretto by George Murray Brown, music by John S. Fearis. About one and a half hours; one exterior scene; four singing characters, and three speaking parts; easy costuming.
Willis Music Company.

Boy Blue — Libretto by Alice E. Allen, music by Thomas G. Shephard. One hour; two easy exterior scenes. Style — Fantastic. Contains some two-part music.
G. Schirmer.

Cinderella — Jacobi. About an hour and a half; one exterior scene and one interior scene; beautiful story and music. Style — Fantastic.
H. W. Gray.

Crystal Queen — Libretto and music by C. King Proctor. About two hours; three exterior scenes; no dialog; considerable

two-part singing; seven principal characters; suitable for upper and lower grades.
John Church Co.

Goblin Fair — Libretto by Cordelia Brooks Fenno, music by Arthur Bergh. About one hour. Two easy scenes. Style — Fairy. Charming story and music, with an "Alice in Wonderland" flavor.
C. C. Birchard & Co.

Golden Sickle — Libretto by Margaret E. Lacey, music by Eduardo Marzo. Forty-five minutes; one exterior scene; some easy two-part music. Style — Fairy-Fantastic.
G. Schirmer.

The Laughabet — Libretto by Anna Bird Stewart, music by Harold Vincent Milligan. Forty-five minutes; one easy exterior scene. For advanced grades. Style — Fantastic.
Silver, Burdett Company.

Queen of the Garden — Libretto by Frederick H. Martens, music by Carrie Bullard. Forty-five minutes; one exterior scene. Style — Fantastic. Costumes — flower. Chorus includes as many flowers as desired.
C. C. Birchard & Co.

Stolen Flower Queen — Libretto by Douglass Whitehead, music by G. A. Grant-Schaefer. One hour; one exterior scene; suitable for lower and upper grades. Style — Fantastic.
Silver, Burdett Company.

Operettas suitable for Junior High Schools.

Contest of the Nations — Libretto by Frederick H. Martens, music by N. Clifford Page. One hour; for 7th and 8th grades and High School. Dance directions available for the various national dances. May be a large, spectacular production. Style — International.
C. C. Birchard & Co.

Daughters of Mohammed — Libretto and music by Hazel and Berta Cobb. About two hours; one interior, and two exterior scenes; ten singing characters; can be made elaborate. Style — Moorish.
Myers & Carrington.

Happy Jack — Libretto by Samuel F. Batchelder, music by Henry Hadley. About one and a half hours; one exterior scene; ten principals; good story and music. The "lead" is a boy, the locale a mythical kingdom. Costumes — combination of fantastic and modern.
C. C. Birchard & Co.

Hiawatha's Childhood — Text by Henry Wadsworth Longfellow, music by Bessie M. Whiteley. Forty-five minutes; two easy exterior scenes; three-part music; a delightful number. Style — Indian. Portrays Hiawatha as a child and as a youth.
C. C. Birchard & Co.

Johnny Appleseed — Libretto by David Stevens, music by Harvey Worthington Loomis. One half hour; one easy exterior scene. Good parts for boys. Historically correct. Chorus includes settlers, Indians, and fairies. Style — Early Pioneer.
C. C. Birchard & Co.

Isle of Chance — Libretto and music by Otis M. Carrington. About one and a half hours; one exterior scene; easy costumes.
Myers & Carrington.

Love Pirates of Hawaii — Libretto and music by Otis M. Carrington. About two hours; one exterior scene; easy costumes. Style — Hawaiian.
Myers & Carrington.

Penny Buns and Roses — Libretto by Leisa Graeme Wilson, music by Charles Repper. About one hour and a half; one scene, anywhere; for all grades above the 5th. Style — Musical Fantasy, as exquisite as Prunella.
C. C. Birchard & Co.

Pioneer's Papoose — Libretto and music by Otis M. Carrington. About two hours; one easy exterior scene. Style — American.
Myers & Carrington.

Polished Pebbles — Libretto and music by Otis M. Carrington. About two hours; one exterior scene; simple costumes. Style — American.
Myers & Carrington.

Sally In Our Alley — Libretto and arrangement of music by

Bertha Remick. A folk music play in one act and scene. One half hour. Costumes and style, old English. Charming and quaint.
C. C. Birchard & Co.

The Toreadors — Libretto and music by Otis M. Carrington. About two hours; one exterior scene. Style — Spanish.
Myers & Carrington.

Twilight Alley — Libretto by Mrs. Henry Backus, music by Paul Bliss. About one and a half hours; one exterior scene; part singing. Style — American.
Willis Music Company.

Way Down South in Dixie — Libretto by Frederick H. Martens, music by Carl Engel. Thirty minutes; based on songs of Stephen Foster. May be given by mixed voices or by soprano and alto.
C. C. Birchard & Co.

Windmills of Holland — Libretto and music by Otis M. Carrington. About two hours; one exterior scene. Style — Holland.
Myers & Carrington.

When Betsy Ross Made Old Glory — Libretto and music by Maude Orita Wallace. About one hour. Three easy stage settings. Style — Colonial.
Willis Music Company.

Operettas suitable for Girl's Glee Clubs.

Eeny-Meeny-Miney Mo — Libretto by Sarah G. Clark, music by Ira B. Wilson. About one and a half hours; one exterior and two interior scenes; modern and Japanese costumes.
Eldridge Entertainment House.

Feast of the Red Corn — Libretto and music by Paul Bliss. One and a half hours; one easy exterior scene; easily costumed; interesting three-part chorus. Style — American Indian.
Willis Music Company.

In India — Libretto and music by Paul Bliss. About two hours; one exterior scene. Style — East-Indian.
Willis Music Company.

Japanese Girl — Libretto by Jeanie Q. Rosse, music by Charles

Vincent. About one and a half hours; one exterior scene. Style — Japanese.
Boston Music Company.

Lady Frances — Libretto and music by Otis M. Carrington. About one half hour; one easy scene. Style — Japanese.
Myers & Carrington.

Wild Rose — Libretto by Edith M. Burrows, music by W. Rhys-Herbert. About one and half hours; one easy scene; three-part chorus
J. Fischer & Bro.

Operettas suitable for Boys.

Boy Bandits — Libretto and music by Otis M. Carrington. Thirty-five minutes; easily staged.
Myers & Carrington.

Double Crossed — Libretto by Robert F. Allen, music by W. Franke Harling. One hour; one exterior camping scene; easily costumed; good music. Unison and two-part unchanged voices, with two choruses for male voices. One act in camp, and one a masquerade party.
C. C. Birchard & Co.

Freshies — Libretto and music by Otis Carrington. About one half hour; one exterior scene; easily costumed. Style — Modern-American.
Myers & Carrington.

Vagabonds — Libretto and music by Arthur A. Penn. About one hour; one exterior and one interior scene; fancy and colorful costumes.
M. Witmark & Sons.

Operettas for High School (of medium difficulty).

A Nautical Knot — Libretto by Maude E. Inch, music by W. Rhys-Herbert. One exterior scene. Style — Modern-Sailor.
J. Fischer & Bro.

Bells of Capistrano — Libretto by Charles and Juanita Ross, music by Charles W. Cadman. Two exterior scenes; costumes easy and colorful; attractive music. Style — Spanish.
H. FitzSimons.

Bits O' Blarney — Libretto and music by Otis M. Carrington. One stage set. Style — Irish.
Myers & Carrington.

Blue Beard — Libretto by Alice Monroe Foster, music by Fay Foster. One hour; two interior scenes; can be given with treble voices only. Style — Fantastic.
C. C. Birchard & Co.

China Shop — Libretto and music by Arthur A. Penn. One exterior and one interior scene. Style — Chinese.
M. Witmark & Sons.

Hansel and Gretel — Humperdinck-Elsmith. One and a half hours. Three acts. Five principals. A practical acting version of Humperdinck's opera, which may be produced with extreme simplicity if desired.
C. C. Birchard & Co.

Hulda of Holland — Libretto by May Hewes Dodge, music by John Wilson Dodge. One exterior scene; very charming. Style — Dutch.
Willis Music Company.

In the Garden of the Shah — Libretto by May Hewes Dodge, music by John Wilson Dodge. One exterior scene; costumes easy and colorful. Style — Oriental-Persian.
Willis Music Co.

Little Almond Eyes — Libretto by Frederick H. Martens, music by Will C. MacFarlane. One exterior set. Style — Chinese.
Oliver Ditson Co.

Miss Cherryblossom — Book, lyrics and music by May Hewes Dodge and John Wilson Dodge. One exterior set. Style — Japanese.
Willis Music Company.

Pepita — Libretto by Philip A. Hutchins, music by Augustus C. Knight. Two exterior scenes. Style — Mexican.
Oliver Ditson Co.

Pirate's Daughter — Libretto by George M. Brown and Dorothea Bassett, music by Keith Crosby Brown. Two exterior scenes. Style — Dutch.
Willis Music Company.

Prince of Martinique — Libretto by Frederick M. Martens, music

by R. Spaulding Stoughton. One exterior scene; costumes of court and military. Style — Royalty.
Oliver Ditson Co.

Princess Chrysanthemum — Libretto and music by Proctor. Two exterior sets. Style — Japanese.
G. Schirmer.

Riddle of Isis — Libretto by David Stevens, music by Bendix Wilson. One hour; one exterior scene. Style — Egyptian. Very jolly and altogether unique.
C. C. Birchard & Co.

Toy Toy San — Libretto by Minna L. Harding, music by V. M. and C. R. Spaulding. One exterior and one interior scene. Style — Japanese.
Willis Music Company.

Treasure Hunters — Libretto by William Danforth and Edith Sanford Tillotson, music by J. S. Fearis. One exterior scene; Style — American.
Willis Music Company.

Tulip Time — Libretto and music by Geoffrey F. Morgan and Frederick G. Johnson. One exterior scene. Style — Holland-American.
H. FitzSimons.

Wishing Well — Libretto by May Hewes Dodge, music by John Wilson Dodge. One exterior set. Style — Irish.
Willis Music Co.

Operettas for High School (more difficult; a full evening's performance).

All at Sea — Libretto by David Stevens, music adapted and arranged by Harvey Worthington Loomis. Arranged from five of the famous Gilbert & Sullivan operas; with a connecting thread of story; twenty-three principal characters; one scene, the deck scene in Pinafore.
C. C. Birchard & Co.

Belle of Barcelona — Libretto and music by Charles Ross Chaney. Three-act musical comedy; one stage set; nine singing parts. Style — Spanish.
Willis Music Company.

Bells of Beaujolais — Libretto by David Stevens, music by Louis Adolphe Coerne. Two exterior scenes; 14 principal characters; modern and French peasant costumes. Locale, an imaginary island off the coast of Normandy. Real humor and good character parts.
C. C. Birchard & Co.

Bulbul — Libretto by Maude Elizabeth Inch, music by W. Rhys-Herbert. Eight principals; two scenes, one exterior and one interior.
J. Fischer & Bro.

College Days — Libretto and music by May Hewes Dodge and John Wilson Dodge. Twelve characters; one simple exterior set; modern costumes. Style — American College.
Willis Music Company.

Daughter of the Crescent — Libretto by Claude Stiehl, music by John S. Fearis. One exterior scene; ten singing characters. Style — Moroccan.
J. S. Fearis & Bro.

Dragon of Wu Foo — Libretto by David Stevens, music by Charles Repper. One exterior scene. Style — Chinese. A modern story with radio, two scheming Chinese rascals, a Mandarin's lovely daughter, and a "really truly" dragon.
C. C. Birchard & Co.

Drum Major — Libretto by Maude Elizabeth Inch, music by Edward F. Johnson. Two exterior scenes; eight principals. Style — French.
J. Fischer & Bro.

Emperor's Clothes — Libretto by Frances G. Richard, music by Joseph W. Clokey. One exterior, one interior scene. Style — Royalty. A musical version of the old legend, elaborate and artistic. The costuming will make lovely stage pictures.
C. C. Birchard & Co.

Fire Prince — Libretto by David Stevens, music by Henry Hadley. One exterior and one interior scene.
Oliver Ditson Co.

Ghost of Lollipop Bay — Libretto by Charles O. and Juanita Ross, music by Charles Wakefield Cadman. One exterior scene; modern costumes.
Oliver Ditson Co.

Hearts and Blossoms — Libretto by Lida Larrimore Turner, music by R. M. Stults. One exterior scene. Style — Modern-American.
Theodore Presser.

In Arcady — Libretto by David Stevens, music by Arthur Bergh. One exterior scene; nine singing characters. Costumes modern. Style — Rural. A modern story of an agricultural district.
C. C. Birchard & Co.

In Old Louisiana — Libretto and music by May Hewes Dodge and John Wilson Dodge. One exterior scene; ten singing characters. Style — Early-American.
Willis Music Company.

Lelawala — Libretto by George Murray Brown, music by Charles Wakefield Cadman. Two exterior scenes; nine singing characters; nine speaking parts. Style — American-Indian.
Willis Music Company.

Maid and the Middy — Libretto by David Stevens, music by George Lowell Tracy. One exterior, one interior scene. Costumes, sailor and modern. Style — Sailor-American. A lively and intriguing plot, with the Middy as the hero.
C. C. Birchard & Co.

Mam'zelle Taps — Libretto and music by Arthur A. Penn. Two stage settings; twelve characters. Style — French.
M. Witmark & Sons.

Once in a Blue Moon — Libretto by Gordon Ibbotson and Randolph B. Carter, music by Noble Cain. One exterior and one interior scene; modern costumes.
H. FitzSimons.

Paul Revere — Libretto and music by May Hewes Dodge and John Wilson Dodge. One exterior, one interior scene. Style — Colonial.
Willis Music Company.

Peggy and the Pirate — Libretto by Geoffrey F. Morgan, music by Geoffrey O'Hara. Two exterior scenes; easily costumed. Style — Pirate. An original plot, concerning a young man who proves his valor by combating a band of make-believe pirates.
C. C. Birchard & Co.

Pied Piper of Hamelin — Libretto by Anna Beiswenger, music by Joseph W. Clokey. Two exterior scenes; costumes of 13th century. Style — Old English. An operetta which is really a small opera. Cast includes a chorus of children, and a gay ballet of various toys, and night wind sprites.
C. C. Birchard & Co.

Pickles — Libretto by Gordon Wilson and Donn Crane, music by Allan Benedict. Two exterior scenes. Style — German.
H. FitzSimons.

Pocahontas — Libretto by Fred Edmonds, music by Edward Johnston. One exterior, one interior scene. Style — Indian-Colonial.
J. Fischer & Bro.

Riding Down the Sky — Libretto by Geoffrey F. Morgan, music by Geoffrey O'Hara. Two acts, one exterior scene. Two hours; twelve principals; South American locale. An aviator as hero, and a dashing señorita as heroine. Revolutionary plotting, the timely arrival of an American airplane, and brilliant Spanish music make this a colorful operetta. Costumes modern, South American, and Marine uniforms.
C. C. Birchard & Co.

Robin Hood, Inc. — Libretto by Frederick H. Martens, music by Allan Benedict. Two exterior scenes; eleven singing parts; four speaking parts. Style — Old English.
H. FitzSimons.

Rings in the Sawdust — Libretto by Estelle M. Clark, music by Palmer John Clark. One exterior scene; seven principals. Style — American Circus.
Gamble Hinged Music Co.

Sylvia — Libretto by Maude Elizabeth Inch, music by W. Rhys-Herbert. One exterior scene; eleven principal characters. Style — Colonial.
J. Fischer & Bro.

Will Tell — Libretto by Fred Edmonds, music by W. Rhys-Herbert. Two scenes; eleven characters. Style — Swiss.
J. Fischer & Bro.

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